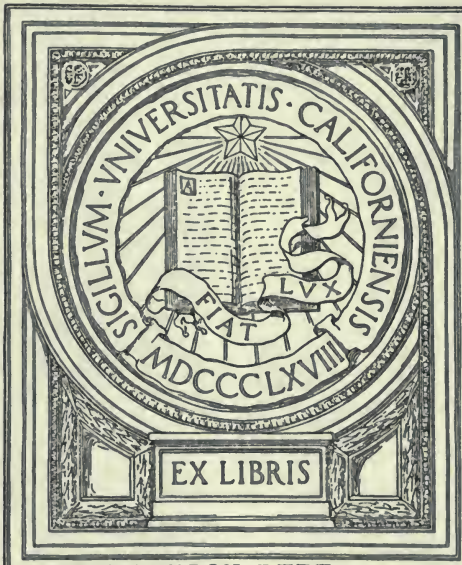
UC-NRLF
$B 307 955



EDUCATION DEPT.

897
H325
m

1874

A

MANUAL OF

COMPOSITION AND RHETORIC:

A Text-Book for Schools and Colleges.

UNIV. OF CALIFORNIA

BY

JOHN S. HART, LL.D.,

PROFESSOR OF RHETORIC AND OF THE ENGLISH LANGUAGE AND LITERATURE IN THE COLLEGE OF NEW JERSEY.

PHILADELPHIA:
ELDREDGE & BROTHER,
No. 17 North Seventh Street.
1874.

A SERIES OF TEXT-BOOKS

ON THE

ENGLISH LANGUAGE,

BY

JOHN S. HART, LL.D.

First Lessons in Composition.
Composition and Rhetoric.
A Short Course in Literature.

And for Colleges and Higher Institutions of Learning:

A Manual of English Literature.
A Manual of American Literature.

Entered, according to Act of Congress, in the year 1870, by
ELDREDGE & BROTHER,
in the Office of the Librarian of Congress at Washington.

EDUCATION DEPT.

J. FAGAN & SON,
ELECTROTYPERS, PHILAD'A.

CAXTON PRESS OF SHERMAN & CO.

PREFACE.

THIS is, on the face of it, a text-book. It has been written for learners, not for the learned. Its object is, not to extend the boundaries of the science by excursions into debatable ground, but to present its admitted truths in a form easily apprehended. By this statement, however, I do not wish to convey the idea that the treatise is unscientific in its character or its methods. I mean merely that I have studiously avoided cumbering my book with the many abstruse and still unsolved questions which environ the subject. Those questions are not without interest or value, and few persons have a keener relish for their discussion than the writer, whose life-long studies have been in that precise line of inquiry. But original investigation is felt to be out of place in a text-book for instruction in the elements. At the same time, it is believed, the attentive reader, who is familiar with the recent literature of the science, will find the subject brought up to the latest clearly ascertained results, while in some directions a decided advance has been made.

M69902

The text has been, purposely, and most carefully, broken up into portions convenient for the uses of the class-room. These typographical arrangements necessarily give to the pages a somewhat fragmentary appearance. But any one who will take the trouble to look will see at a glance that the matter throughout is closely connected and continuous, — that it forms a compacted and orderly system.

Rhetoric, like grammar, arithmetic, and many kindred subjects of study, is an art as well as a science, and no text-book for the class-room is of much value which is not well furnished with examples for practice. In the preparation of the present work, no labor has been spared in this respect. In the apparatus required by the teacher for training students in the practical applications of the principles of Rhetoric, the book, it is believed, may safely challenge comparison with any work on the subject that is before the public.

J. S. H.

State Normal School,
Trenton, N. J., July, 1870.

CONTENTS

INTRODUCTION.

PAGE

General Terms Defined, ... 13
Limitations of the Subject, ... 14
General Divisions, ... 14

PART I.

STYLE.

Definition of Style, ... 15
Division of the Subject, ... 16

CHAPTER I.

Punctuation and Capitals.

Definition and History of the Subject, ... 17
Division of the Subject, ... 18

SECTION I.—The Comma.

Rule 1. Parenthetical Expressions, ... 20
Rule 2. Intermediate Expressions, ... 22
Rule 3. Dependent Clauses, ... 23
Rule 4. Relative Clauses, ... 24
Rule 5. Co-ordinate Clauses, ... 26
Rule 6. Grammatical Expressions in the Same Construction, . . . 26
Rule 7. Words in the Same Construction 27

PAGE

Rule 8. Words or Phrases in Pairs, ... 28
Rule 9. Nouns in Apposition, ... 29
Rule 10. The Vocative Case, ... 30
Rule 11. The Case Absolute, ... 30
Rule 12. Inverted Expressions, ... 30
Rule 13. Ellipsis of the Verb, ... 31
Rule 14. Short Quotations, ... 31
Rule 15. Punctuation of Numerals, ... 32

SECTION II.—The Semicolon.

Rule 1. Subdivided Members in Compound Sentences, ... 32
Rule 2. Clauses and Expressions having a Common Dependence, . . 33
Rule 3. Sentences Connected in Meaning, but not Grammatically, . . 34
Rule 4. The Clause Additional, ... 35
Rule 5. A General Term in Apposition to the Particulars under it, . . 35

SECTION III.—The Colon.

Rule 1. Greater Divisions of Complex Sentences, ... 36
Rule 2. Before a Quotation, ... 36
Rule 3. Yes and No, ... 37
Rule 4. Title-Pages, ... 37

SECTION IV.—The Period.

Rule 1. Complete Sentences, ... 39
Rule 2. After Titles, etc. 39
Rule 3. After Abbreviations, ... 40

SECTION V.—The Interrogation.

Rule 1. The Direct Question, ... 43

SECTION VI.—The Exclamation.

Rule 1. After Strong Emotion, ... 44
Rule 2. After an Interjection, ... 44
Rule 3. Double Exclamations, ... 45

SECTION VII.—The Dash.

Rule 1. Construction Changed, ... 46
Rule 2. Change in Sentiment, ... 46
Rule 3. Emphatic Generalization, ... 46
Rule 4. Elocutionary Pause, ... 47
Rule 5. Expressions Dependent upon Concluding Clause, ... 47
Rule 6. Rhetorical Repetition, ... 47
Rule 7. Reflex Apposition 47
Rule 8. The Dash Parenthetical, ... 48
Rule 9. Titles Run in, ... 49
Rule 10. Question and Answer, ... 49
Rule 11. Omissions, ... 49
Rule 12. Examples on a New Line, ... 49

SECTION VIII.—The Parenthesis.

PAGE
Rule, ... 51

SECTION IX.—Brackets.

Rule, ... 52

SECTION X.—Quotations.

Rule 1. Words Taken from Another Author, ... 54
Rule 2. Quotation Within a Quotation, ... 55
Rule 3. Consecutive Paragraphs, ... 56

SECTION XI.—Apostrophe, Hyphen, &c.

Apostrophe, Hyphen, Caret, Index, etc., ... 57
Captions, Side-heads, Kinds of Type, etc., ... 58

SECTION XII.—Capitals.

Rule 1. Title-pages, and Headings, ... 59
Rule 2. First Words 59
Rules 3–10. Numbered Clauses, etc., ... 60
Rules 11–14. Names of God, etc., ... 61
Rules 15–18. Proper Names, etc., ... 62
Rules 19–20. Special Importance, Personification, ... 63

CHAPTER II.

Diction.

Definition—How to Obtain Command of Words, ... 67
Division of the Subject, ... 68

SECTION I.—Purity.

1. Foreign Words, ... 68
2. Obsolete Words, and New Words, ... 69
3. Words without Proper Authority, ... 71
Use the Law of Language, ... 72

SECTION II.—Propriety.

Difference between Propriety of Diction and Purity, ... 74
Means of Attaining Propriety, ... 75
Examples of Words Used Improperly, ... 75

SECTION III.—Precision.

Meaning of Precision, ... 79
Examples of Words not Used Precisely, ... 79
The Study of Synonyms, ... 79
Books on the Subject of Synonyms, ... 79
Examples of Synonyms, ... 80
APPENDIX:
Campbell's Essay on Use as the Law of Language, ... 84

CHAPTER III.

Sentences.

PAGE

Division of the Subject, ... 87

PART I.—Kinds of Sentences.

Section 1. Periodic Sentences, ... 87
Section 2. Loose Sentences, ... 88
Examples of each, ... 89
Section 3. Balanced Sentences, ... 93
Examples, ... 94
Uses of the Balanced Sentence, ... 95
Section 4. Short and Long Sentences, ... 95
Rule in Regard to the Use of the Various Kinds of Sentences, . . 96

PART II.—Rules for the Construction of Sentences.

RULE I.—CLEARNESS.
Section 1. Position of the Adverb, ... 99
Section 2. Position of Adverbial Clauses, ... 101
Section 3. Squinting Construction, ... 104
Section 4. Use of the Pronouns, ... 107
Summary of Rule I., ... 111

RULE II.—EMPHASIS.
Section 1. The Principal Subject, ... 112
Disposal of Subsidiary Matter, ... 113
Section 2. The Principal Predicate, ... 114
Principal Words not to be Entangled, ... 115

RULE III.—UNITY.
General Illustration of Unity, ... 118
Section 1. Change of Subject to be Avoided, ... 119
Section 2. Crowding Together Things Unconnected, . . . 120
Section 3. Management of Relative Clauses, ... 121
Section 4. Parentheses, ... 121
Section 5. Supplementary Clauses, ... 122

RULE IV.—STRENGTH.
Section 1. Redundant Words, ... 125
Section 2. Use of Very, etc., ... 127
Section 3. Words of Connection and Transition, ... 127
Section 4. Bringing to a Conclusion, ... 129
Section 5. Contrasted Changes, ... 131
Section 6. Climax, ... 131

RULE V.—HARMONY.
Section 1. Prevalence of Pleasant Sounds, ... 134
Section 2. Accents at Convenient Intervals, ... 136
Section 3. Cadence at the Close, ... 137
Section 4. Adapting the Sound to the Sense, ... 138

CHAPTER IV.

Figures.

PAGE
Relation of the Subject to what Precedes, ... 147
Definition of Figures, ... 147
Origin and Use of Figures, ... 148

SECTION I. — Simile.

Why Similes Please, ... 150
Object of Simile, ... 151
Rule 1. The Resemblance should not be too Near and Obvious, . . . 152
Rule 2. The Resemblance should not be too Remote, ... 152
Rule 3. Should not be Drawn from Objects with which Ordinary Readers are Unacquainted, ... 153
Rule 4. Should not be Drawn from what is Mean and Low, . . . 153
Rule 5. Should not be Stilted, ... 154
Rule 6. Should not be Used in Cases of Strong Passion, ... 154

SECTION II. — Metaphor.

Difference between Metaphor and Simile, ... 155
Rule 1. Metaphorical and Literal should not be Mixed, ... 156
Rule 2. One Metaphor should not be Mixed with Another, ... 157
Rule 3. Metaphors should not be Crowded Together, ... 157
Rule 4. Metaphors should not be Multiplied to Excess, ... 158
Rule 5. Metaphors should not be Carried too Far, ... 159

SECTION III. — Allegory.

Relations of Allegory to Metaphor and Simile, ... 159
Allegory, Parable, and Fable, ... 160

SECTION IV. — Antithesis.

Definition of the Subject, ... 161
Rule in Regard to Antithesis, ... 161

SECTION V. — Epigram.

Relation of Epigram to Antithesis, ... 163

SECTION VI. — Metonymy.

Definitions and Illustrations of the Subject, ... 164

SECTION VII. — Synecdoche.

Explanation of the Subject, ... 165

SECTION VIII. — Interrogation.

Definition, ... 165
Uses and Peculiarities, ... 166

SECTION IX. — Exclamation.

Explanation of the Figure, ... 166

SECTION X.—Apostrophe.

PAGE
Definition and Examples, ... 167

SECTION XI.—Personification.

Special Facilities in English, ... 168

SECTION XII.—Hyperbole.

Caution in Regard to its Use, ... 169

SECTION XIII.—Irony.

Its Uses 170

CHAPTER V.

Special Properties.

Division of the Subject, ... 187

SECTION I.—Sublimity.

I. What Constitutes Sublimity.
1. Vastness, ... 188
2. Power, ... 189
3. Awfulness, ... 190
4. Obscurity, ... 190
5. Loudness of Sound, ... 191
6. Moral Greatness, ... 191
II. The Sublime in Writing.
1. Sublimity of Subject, ... 192
2. Vivid Conception of the Strong Points, ... 192
3. Suppression of Belittling Details, ... 193
4. Simplicity and Conciseness of Expression, ... 194

SECTION II.—Beauty.

I. Beauty in General.
1. Color as an Element of Beauty, ... 196
2. Figures, etc., " " " 197
3. Motion, ... 198
4. Complex Beauty, ... 198
5. Beauty of Countenance, ... 199
6. Moral Beauty, ... 199
II. The Beautiful in Writing.
1. Beauty of Subject, ... 200
2. Beauty of Expression, ... 200
3. Conciseness not Necessary, ... 201

SECTION III.—Wit.

Ingredients of Wit, ... 201
Definition of Wit, ... 202
Examples, ... 203
Pun—a Species of Wit, ... 204

PAGE
Examples of Pun, ... 204
Advantages and Disadvantages of Wit, ... 205

SECTION IV.—Humor.

Ingredients of Humor, ... 206
Humor Something Characteristic, ... 207
Humor Kind-hearted, ... 208
Difference Between Humor and Wit, ... 208

CHAPTER VI.

Versification.

The Foundation of Verse, ... 209
The State of the Question, ... 209
Why a Thought in Verse Pleases more than the same in Prose, . . . 210
Action of the Vocal Organs, ... 210
Vocal Impulse, ... 211
Strong and Light Impulses, ... 211
Time between Impulses, ... 211
Accent the Paramount Law, ... 212
Foundation and Nature of Rhythm, ... 213
The Conclusion, ... 214

SECTION I.—Rhythm.

Definition of Terms, ... 215
Kinds of Feet, ... 216
Kinds and Varieties of Verse, ... 216
Tables of Iambic and Trochaic Verse, ... 218
Table of Anapæstic and Dactylic Verse, ... 219

SECTION II.—Rhyme.

Origin of Rhyme, ... 220
Definition, ... 221
Single, Double, and Triple Rhymes, ... 221
Alliteration as a Species of Rhyme, ... 222
True Rhyme, ... 222
Conditions of Single Rhyme, ... 223
Conditions of Double and Triple Rhyme, ... 224
Place of the Rhyming Word, ... 224
Sectional Rhymes, ... 225

SECTION III.—Blank Verse.

Usual Form, ... 226
Other Forms of Blank Verse, ... 226

SECTION IV.—Mixed Verse.

English Verse Different from Classic, ... 226
Mixed Verse in English, ... 227
English Hexameters, ... 227
Conditions of Success to Mixed Verse, ... 228

SECTION V.—Stanzas.

PAGE
Rhythm-Royal, or Chaucerian Stanza, ... 229
Spenserian Stanza, ... 229
Sonnet Stanza, ... 230
Psalm and Hymn Stanzas, ... 231
Long, Short, Common, and Particular Metres, ... 232

SECTION VI.—Modern Verse Accentual.

Essential Difference Between Ancient Verse and Modern, ... 235
Present State of English Verse, ... 236

SECTION VII.—Elision.

Mistake of the Older Critics, ... 237
Requirements of Modern Verse in Regard to Elision, ... 238

CHAPTER VII.

Poetry.

Defective Definitions, ... 249
Poetry must be in the Form of Verse, ... 249
The Matter must be Poetical in Essence, ... 249
Definition of Poetry, ... 251

SECTION I.—Epic Poetry.

1. The Subject must be Great and Heroic, ... 251
2. It must have Unity, ... 252
3. It must have a Hero, ... 253
4. It must have Many Actors and a Complex Plot, ... 253
5. It must be Serious and Earnest, ... 253
6. The Story must be Interesting, ... 253

SECTION II.—Dramatic Poetry.

Difference between the Drama and the Epic, ... 254
Unities of the Drama, ... 255
Tragedy and Comedy, ... 255
Farce, Opera, and Melodrama, ... 256

SECTION III.—Lyric Poetry.

1. Sacred Odes—Hymnic Poetry, ... 256
2. Heroic Odes, ... 257
3. Moral Odes, ... 257
4. Amatory Odes, ... 257
5. Comic and Bacchanalian Songs, ... 258
6. Sonnets, ... 258

SECTION IV.—Elegiac Poetry.

Character and Form, ... 258

SECTION V. — Pastoral Poetry.

PAGE
Its Character, ... 259
Eclogues, ... 259
Idyls, ... 259

SECTION VI. — Didactic Poetry.

Its Character, ... 259
Objection to its being Ranked as Poetry, ... 260
Meditative Poetry, ... 260
Satire and Lampoon, ... 260

CHAPTER VIII.

Prose Composition.

Definition and Varieties, ... 261

SECTION I. — Letters.

An Important Species of Composition, ... 261
Letters of Distinguished Persons, ... 262
What is Required in a Letter, ... 262
The Forms to be Observed in Letter-Writing, ... 263
I. The Heading.
1. The Place of Writing, ... 263
2. The Time of Writing, or Date, ... 264
II. The Address.
The Military Form, ... 265
Ordinary Letters, ... 265
Business Letters, ... 266
III. The Subscription.
Signing Initials, ... 266
Married Women and Widows, ... 267
Arrangement of the Subscription, ... 267
IV. The Superscription.
Why Important, ... 268
1. The Name, ... 268
2. The Title, ... 268
3. The Residence, ... 269

SECTION II. — Diaries.

Essential Character, ... 271
Importance of Accuracy in Dates, ... 271
The Style, ... 271

SECTION III. — News.

Literary Character of News, ... 272
Things to be Aimed at in News-Writing, ... 272
1. Accuracy, ... 273
2. Condensation, ... 273
3. Perspicuity, ... 274

SECTION IV. — Editorials.

PAGE
A High Order of Composition, ... 275
Not Impersonal Truth, ... 275
Difference between Editorials and News, ... 275

SECTION V. — Reviews.

Character, ... 276
Macaulay as a Reviewer, ... 277
Other Reviewers, ... 278

SECTION VI. — Essays.

Different from Reviews, ... 278
Number of Essayists, ... 279
Present Mode of Publication, ... 279

SECTION VII. — Treatises.

How Different from Essays, ... 279
Text-Books, ... 280

SECTION VIII. — Travels.

Compared with Diaries, ... 280
Accuracy Important, ... 280
Other Qualities, ... 281

SECTION IX. — History.

Its General Character, ... 281
Unity of Subject, ... 282
Chronological Order, ... 282
General Qualities of Historical Narration, ... 282
Gravity of Style, ... 283
Delineation of Characters, ... 284
Sound Morals to be Enforced, ... 284
Annals, Memoirs, Biographies, etc., ... 285

SECTION X. — Fiction.

Its Prevalence, ... 286
Historical Novels, ... 286
Delineation of Character, ... 287
Effects of Novel-Reading, ... 287
Religious Fictions — Sunday-School Books, ... 287

SECTION XI. — Discourses.

Orations, ... 288
Addresses, ... 288
Sermons, ... 289
Lectures, ... 289
Speeches, ... 289
Rules for Constructing Discourses, ... 290
1. Unity, ... 290

PAGE
2. Adaptation to the Audience, ... 290
3. Symmetry of Parts, ... 290
a. The Introduction, ... 291
b. The Statement, ... 291
c. The Main Discourse, ... 291
d. The Peroration, or Conclusion, ... 291

PART II.

INVENTION.

Definition of Invention, ... 293
Mistakes on the Subject, ... 294
Method Adopted in the Present Work, ... 294

CHAPTER I.

On Objects.

Composition on Paper, ... 295
Other Subjects for Composition, ... 297

CHAPTER II.

On Transactions.

Composition on Going to School, ... 299
Other Subjects for Composition, ... 301

CHAPTER III.

On Abstract Subjects.

Composition on Fear, ... 302
Other Subjects for Composition, ... 304

CHAPTER IV.

On Imaginary Subjects.

Compositions on the Man in the Moon, ... 305
Other Subjects for Composition, ... 310

CHAPTER V.

Personal Narratives.

PAGE
Compositions on How I Spent my Vacation, ... 313
Composition on a Trip by Railroad, ... 317
Other Subjects for Composition, ... 321

CHAPTER VI.

Descriptions.

Our Cat and the Rabbit, Described, ... 323
The Scene from Trenton Bridge, Described, ... 325
Other Subjects for Description, ... 327

CHAPTER VII.

Miscellaneous Subjects.

Recapitulation, ... 328
General List of Subjects for Compositions, ... 329

CHAPTER VIII.

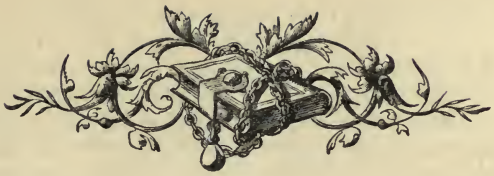
On Proof-Reading.

Example of Proof-Sheet, ... 334
Explanations of the Corrections, ... 335
Example of Proof-Sheet Corrected, ... 336

CHAPTER IX.

On the Study of the English Language, ... 337

ALPHABETICAL INDEX, ... 365



INTRODUCTION.

1. **Rhetoric** is the science which treats of discourse.

2. By Discourse is meant any expression of thought by means of language.

3. Discourse may be either oral or written.

NOTE 1. Rhetoric referred originally to spoken discourse only. This is shown by the etymology of the word, the original Greek ῥητορικὴ (*rhetorike*) meaning the art of speaking, from ῥήτωρ (*rhetor*), a speaker. But since the invention of printing, and the general diffusion of books, speaking forms only a part of the means by which man discourses, or makes known in language his thoughts to others. While, therefore, for convenience, the term Rhetoric is retained, the science itself is extended in its scope, and is made to embrace every kind of discourse, whether oral or written.

NOTE 2. Rhetoric, as thus defined, includes both Written Composition and Oratory; but the two may with great convenience and propriety be treated of separately. In the present treatise, therefore, all that part of the subject which is peculiar to Oratory, including Vocal Delivery, is omitted, and the work is limited strictly to written discourse. There may be some doubt, perhaps, as to the propriety of retaining the general title, when thus avowedly treating of only one of the component parts of the subject. But Rhetoric, as a common subject of study in schools, has long since practically become thus limited in its scope, while Oratory has branched off into a separate study.

NOTE 3. Rhetoric is closely allied, on the one side, to Grammar, which determines the laws of language, and, on the other, to Logic, which determines the laws of thought.

NOTE 4. In establishing principles and rules for conducting discourse, Rhetoric assumes as true whatever is determined by the sciences of Grammar and Logic. A discourse, though rhetorical in other respects, will lose much of its effect, if either the expression is ungrammatical, or the thought illogical. On the other hand, however, an expression may violate no rule, either of Grammar or of Logic, and yet be faulty. Rhetoric, in other words, has requirements of its own, in addition to those imposed by Grammar and Logic.

NOTE 5. In treating of discourse, we naturally divide the subject into two parts — that which considers the matter, or thought to be expressed, and that which considers the mode of expression. The former of these is usually treated under the head of Invention, the latter under the head of Style.

NOTE 6. Theoretically, it is, perhaps, more philosophical to treat first of Invention, and then of Style. It seems but natural that we should first find out what to say, and then study how to say it. But there are practical conveniences in following a different order. Invention is the most difficult part of the subject, requiring no little maturity of mind on the part of the learner. Style, on the other hand, connects itself closely with grammatical studies, which always precede the study of Rhetoric, and it has many details of a simple and positive character, about which the judgment of pupils may be exercised, long before they can enter with profit upon the processes of original thought required by Invention. In the present treatise, therefore, the order is reversed, Style being considered first, and Invention afterwards.

NOTE 7. While the general subject of Invention is thus placed last, the simpler kinds of exercises in it are clearly suitable to those who are just beginning the study of Rhetoric. It is, therefore, recommended to the student to take up some of these simpler exercises at the same time that he begins the study of Style, and thus to carry on the study of the two portions of the book contemporaneously; in other words, to practise Invention while studying Style.

4. Rhetoric is divided into two parts; namely, PART I., STYLE; PART II., INVENTION.

PART I.

STYLE.

1. Style is that part of Rhetoric which treats of the mode of expression.

NOTE 1. Any verbal expression of thought, even in its lowest and plainest forms, brings us within the domain of Grammar. But, beyond the bare expression of the meaning; we can conceive of it as being uttered awkwardly or elegantly, plainly or figuratively, concisely or diffusely, and in a great variety of other ways; and the consideration of these various methods of expression takes us at once beyond the region of Grammar, and brings us into that of Rhetoric.

NOTE 2. Style is sometimes used in a more restricted sense, namely, to indicate certain special kinds of writing and speaking. But there is no necessity for limiting the meaning of the word in this way. Webster very properly defines Style to be the "mode of expressiug thought in language, whether oral or written," and in this broad sense the word is used in the present treatise.

NOTE 3. The word Style comes from the Latin *stylus*, a small steel instrument used by the Romans for writing on waxen tablets. The *stylus* was to the Roman writer what the pen is to us, and became, by an easy metaphor, the means of expressing any one's method of composition, just as we now, by a like metaphor, speak of a gifted pen, a ready pen, meaning thereby a gifted or a ready author.

NOTE 4. Style is concerned equally with Prose and Poetry, and with the various figures of speech which are common to both; it is coextensive with the whole range of composition and of discourse,

both oral and written. To find out what to say is the business of Invention; but the moulding of the materials thus furnished belongs to Style. It includes in its scope whatever, in the arts and contrivances of speech, can make the expression of thought more effective. In its lower forms, it treats of Punctuation and the use of Capitals, and of other contrivances of a mechanical sort, which help to give clearness to the meaning, while in its higher forms it enters upon the region of the Imagination and the Passions, and deals with questions of Taste and Fancy.

2. The various topics included in Style are discussed under the following heads: 1, PUNCTUATION and CAPITALS; 2, DICTION; 3, SENTENCES; 4, FIGURES; 5, SPECIAL PROPERTIES OF STYLE; 6, VERSIFICATION; 7, POETRY; 8, PROSE COMPOSITION.

CHAPTER I.

PUNCTUATION and CAPITALS.

1. **Punctuation** is the art of dividing written discourse into sections by means of points, for the purpose of showing the grammatical connection and dependence, and of making the sense more obvious.*

2. **Capitals** are used for a like purpose, and, therefore, they may with propriety be treated of at the same time with the Points.

NOTE 1. That the sense is made more obvious to the eye by the use of points and capitals will be evident to any one who will make the experiment. Take almost any familiar sentence, and write it as the ancients used to write, that is, unpointed and unspaced, and with the letters either all small or all capital, and it will require no little skill and patience to decipher the meaning. A reader not apprised of what had been done would be apt to mistake the sentence for something in a foreign language. Here is an example, first in capitals, next in small letters, and then in the form now in use:

READINGMAKETHAFULLMANCONFERENCEAREADYMANWRITINGAN EXACTMAN.

readingmakethafullmanconferenceareadymanwritinganexactman.

Reading maketh a full man; conference, a ready man; writing, an exact man.

NOTE 2. The word Punctuation is from the Latin *punctum*, a point. The points now used in writing were unknown to the ancients. Aristophanes, a grammarian of Alexandria, about two and a half centuries before the Christian era, introduced some

* In the preparation of this chapter, the author has received material assistance, as every writer must receive who writes intelligently on the subject, from the excellent "Treatise on English Punctuation" by John Wilson. That is the most complete and exhaustive treatise extant on this subject. Every teacher should have a copy of it on his desk, if for nothing else, for the admirable collection of classified examples which it contains.

of the marks now used in punctuation. But the points did not come into common use until the time of Aldus Manutius, a learned printer of Venice, who reduced the matter to a system about the year 1500, and, by the extreme beauty and accuracy of his editions, gave it general currency.

NOTE 3. The word Capital is from the Latin *caput*, a head. The letters of the word or words forming the *caput*, heading, or title of a discourse, are called *head*-letters, or capitals.

NOTE 4. The capital letters were those first invented, and were in use many centuries before the invention of the small letters. The oldest manuscripts now in existence, some of which date as far back as the third century, are written entirely in capitals, and are likewise almost without points, and without spacing between the words. The small letters were first introduced about the seventh century; but, for some time after the introduction of the small letters, the capitals continued to be used much more than they are now.

NOTE 5. It is sometimes stated, in works on Rhetoric and Grammar, that the points are for the purposes of elocution, and directions are given to pupils to pause a certain time at each of the stops. It is true that a pause required for elocutionary purposes does sometimes coincide with a grammatical point, and so the one aids the other. Yet it should not be forgotten that the first and main end of the points is to mark grammatical divisions. Good elocution often requires a pause where there is no break whatever in the grammatical continuity, and where the insertion of a point would make nonsense. For instance, the most common of all the elocutionary pauses is that made for the purpose of emphasis. If we wish to make a word emphatic, the way to do so, except in rare cases, is not to pronounce it very loudly, but to make a pause after it. This pause calls attention to the word, and with only a slight change in the tone of the voice makes the word emphatic. The insertion of a point to mark this pause would often detach adjectives from their nouns, nominatives from their verbs, and would, in many other equally absurd ways, break up the connection of the sentence. The following line from Shakspeare requires after "words" and "thoughts" a pause equal to that ordinarily assigned to a semicolon, perhaps equal to that assigned to a period.

"My *words* fly up, my *thoughts* remain below."

If a point were inserted to mark this pause, the whole meaning of the sentence would be obscured. Thus: "My words; fly up, my thoughts; remain below." If it were desirable to mark these elocutionary pauses by typographical arrangements, perhaps the best way would be to do it by spacing. Thus:

"My words fly up, my thoughts remain below."

3. The principal grammatical points are five; namely,

1. The COMMA, ,
2. The SEMICOLON, ;
3. The COLON, :
4. The PERIOD, .
5. The INTERROGATION, ?

NOTE. These points have various degrees of disjunctive force, in separating the parts of a sentence from each other. This force may be expressed briefly, as follows: The Period, except when used for an abbreviation, marks the greatest separation of all,

the parts between which it is placed being thereby rendered grammatically entirely independent of each other; the Colon marks a separation somewhat less than that of the Period; the Semicolon, less than that of the Colon; and the Comma, less than that of the Semicolon. The Interrogation, though usually counted as equivalent to a period, may be equivalent to a comma, a semicolon, a colon, or a period, according to circumstances.*

4. Besides the five points already named, several other characters are used for similar purposes. The most common of these are the following:

The Exclamation,	!
The Dash,	—
The Parenthesis,	( )
The Bracket,	[ ]
The Quotation,	" "
The Apostrophe,	'

SECTION I.

The Comma.

The Comma marks the smallest of the grammatical divisions of discourse that require a point.

Note 1. The word Comma (Greek *κόμμα*, from *κόπτω*, to cut) denotes something cut off, a section. It was used originally to denote, not the mark, but the portion of the sentence thus set off. The same is true of the words semicolon and colon. They meant originally portions of discourse, not, as now, the marks by which those portions are set off. Period, Interrogation, Parenthesis, and some other like words, are used in both senses; they mean portions of discourse, and also the marks by which those portions are set off.

Note 2. The uses of the comma, which are very numerous, may nearly all be reduced to two heads. 1. The comma is used to set off by itself any part of a sentence which is, in some measure, detached in meaning from the rest, and which has a sort of grammatical coherence and completeness of its own. 2. The comma is used to mark an ellipsis of some kind. Example: "Reading maketh a full man; conference, a ready man; writing, an exact man." Here the ellipsis of the verb *maketh*, after "conference," and after "writing," is indicated by the insertion of the comma.

Note 3. Although nearly every conceivable instance of the use of the comma may be reduced under one or the other of these heads, yet for practical convenience in

* There seems no more necessity for saying Interrogation *Point*, Exclamation *Point*, &c., than for saying Comma Point, Semicolon Point. Custom, however, still obliges us to use the expression in some connections.

teaching its use, the various instances may very properly be classified, forming a series of independent, though connected rules.*

Rule 1. Parenthetical Expressions.—Phrases and single words, used parenthetically, should be separated from the rest of the sentence by commas.

Note 1. Phrases and words are parenthetical when they are not essential to the meaning and structure of the sentence in which they stand. Such words and phrases belong rather to some unexpressed thought that is in the mind, than to the thought actually expressed. Thus, "It is mind, *after all*, which does the work of the world." Here the phrase "after all" does not belong to the verb "does." The author does not mean to say that mind does the work of the world, after doing everything else. In like manner, it does not modify any other part of the expressed sentence. On the contrary, it belongs to some unexpressed thought, as though we were to say, "After all *that can be claimed for other agents, we may still claim* for the mind, that it does the work of the world." Sometimes the parenthetical word or phrase refers to what is expressed in the preceding sentence. Thus, "The danger was fully explained to him. His passions, *however*, prevented his seeing it." Parenthetical expressions, then, are such as are not necessary to the structure and meaning of the sentence in which they stand, if taken alone, but they are a part of the machinery, so to speak, by which the sentence is connected with some preceding sentence, or with some unexpressed sentence or thought existing in the mind of the writer. They are, in fact, of a conjunctional, rather than of an adverbial character.

Note 2. Many phrases and clauses, now treated as parenthetical expressions, and separated from the rest of the sentence by commas, were formerly inclosed by marks of parenthesis. The difference between a parenthesis and a parenthetical expression is mainly one of degree. If the clause or expression, thus thrust into the body of a sentence, is altogether independent in character, and may be omitted without disturbing the construction, or impairing the meaning, it is still usually inclosed in a parenthesis. But commas are gradually displacing the parenthesis, except in extreme and very manifest cases.

Note 3. Some of the phrases in common use, which require to be separated from the rest of the sentence by commas, are the following:

in short,	in truth,	to be sure,
in fact,	as it were,	to be brief,
in fine,	as it happens,	after all,
in reality,	no doubt,	you know,
in brief,	in a word,	of course.

When these parenthetical expressions come at the beginning, or at the end of a sentence, they are, of course, set off by only a single comma; as, "To be sure, the man was rather conceited." "The affair passed off to your satisfaction, no doubt." See foot-note below.

---

*In framing these rules, it is customary to say, of certain clauses or sections of a sentence, that they are separated from the rest of the sentence by commas, meaning that they have a comma before and a comma after. In some instances, the section thus designated occurs at the beginning of the sentence, in which case it will of course have no comma before it; or, it may occur at the end of a sentence, in which case it will have after it, not a comma, but a period, or some other mark greater than a comma. In the great majority of cases, however, the sections designated by the use of the comma occur in the body of the sentence, requiring a comma before and a comma after; and the rules will be expressed in this general manner, leaving it to the common sense of the student to make the necessary correction in the case of sections

NOTE 4. Some of the single words used parenthetically, and ordinarily requiring to be separated from the rest of the sentence by commas, are the following:

therefore,	namely,	moreover,
then,	consequently,	surely,
however,	indeed,	accordingly,
perhaps,	too,	finally.

NOTE 5. Most of the words last named are capable of two constructions. They may belong either to the proposition as a whole, or to a single word in it. It is only when used in the former sense that they require to be set off by commas. Two or three examples will show the difference:

On this statement, *then*, you may entirely rely. *Then* I believed you, now I do not.

I thought, *too*, that you were discontented. I think you are *too* selfish.

He promised, *however*, to set about reform at once. *However* much he promised, it was but little that he performed.

In all these cases, it will be noticed that when the word has an adverbial character, no commas are required; but when the word becomes connective or conjunctional, it must be set off from the rest by commas.

NOTE 6. Some words not of a parenthetical character, yet when standing at the beginning of a sentence, and referring to the sentence as a whole, rather than to a particular word, are set off by a comma; as, "Well, do as you like." "Why, this is all wrong." Some of the words thus used are *well*, *why*, *now*, *yes*, *no*, *nay*, *again*, *further*, *first*, *secondly*, *thirdly*, &c. In like manner, *here* and *there*, *now* and *then*, when used to introduce contrasted expressions, are set off by a comma; as, "Here, all is peace and quietness; there, all is turmoil and strife."

Examples for Practice.*

1. Gentleness is in truth the great avenue to real enjoyment.
2. The locomotive bellows as it were from the fury of passion.
3. He knows very well come what may that the note will be paid.
4. He had no doubt great aptitude for learning languages.
5. He went home accordingly and arranged his business in the manner described.
6. There are in truth only two things to be considered namely his honesty and his ability.

---

thus cut off at the beginning or at the end of a sentence, and without stopping to make a special exception under each rule.

* TO THE TEACHER. 1. In these and the other examples for practice which will be given throughout the book, constant vigilance must be used to prevent the pupils from *marking the corrections in the book.* A book so marked is valueless for the purpose of study or instruction. It should at once be destroyed, and replaced by a new copy at the expense of the offending party. A stated inspection of the books, for the purpose of preventing this fraud, is as necessary a part of the teacher's duty, as it is to examine the exercises presented.

2. The exercises should not be brought in written out beforehand, but should in all cases be written in the class-room. This should be considered an essential part of the recitation. There is no other way of ascertaining that the pupil makes the corrections from his own independent judgment, and unless he does this, the exercise is a mere waste of time.

3. In most cases, the following will be found a convenient mode of procedure: 1. Let the students seriatim present their books at the teacher's desk for inspection, each book, as presented, being open at the page containing the lesson, and let the books remain there piled, until the lesson is over. 2. Let the teacher dictate the examples, and the students write and correct them, using for this purpose either the blackboards, slates, or paper, according to circumstances.

7. Come then and let us reason together.

8. No nation in short is free from danger.

9. When however the hour for the trial came, the man was not to be found.

10. Why those are the very books you want.

11. I proceed fourthly to prove the fact from your own admissions.

12. On the other hand there is great danger in delay.

13. We must however pay some respect to the opinions of one who has had so large an experience.

14. I have shown how just and equitable the arrangement is; and now what is the fair conclusion?

15. Attend first to the study of arithmetic; and secondly to that of algebra.

16. If I cannot induce you to grant my request, why I shall almost regret having made it.

17. But on the other hand do not suppose that there is no use in trying.

18. Feudalism is in fact the embodiment of pride.

19. The meeting after all was something of a failure.

20. Besides it may be of the greatest importance to you in your business.

21. Thou knowest come what may that the light of truth can never be put out.

RULE 2. Intermediate Expressions. Clauses and expressions, not parenthetical in character, yet so placed as to come between some of the essential parts of the sentence, as, for instance, between the subject and the predicate, may be called *intermediate expressions*, and they should be separated from the rest of the sentence by commas.

NOTE. Care should be taken to distinguish these intermediate expressions from such as are properly restrictive in their character. An expression is restrictive, when it limits the meaning of some particular word to some particular sense. Thus, "The man who plants the field ought to reap the harvest." Here it is not "the man" merely, but "the man who plants the field," that is the subject of "ought." A separation of the relative and its adjuncts from "man," by means of commas, would destroy the sense. The clause, therefore, is restrictive. It limits the meaning to that particular man. But suppose I say, "Joseph, who happened to be in the field at the time, saw the carriage approach, and, in an ecstasy of delight, hastened to meet it." Here, the expression, "who happened to be in the field at the time," is properly a relative clause, and comes under Rule 4, (p. 24); and the expression, "in an ecstasy of delight," is properly intermediate, and comes under Rule 2. The former breaks

the continuity between the subject and the predicate; the latter, between the two predicates.

Examples for Practice.

1. Classical studies regarded merely as a means of culture are deserving of general attention.

2. The sun with all its train of attendant planets is but a small and inconsiderable portion of the universe.

3. We have endeavored in the preceding paragraph to show the incorrectness of his position.

4. Nature through all her works delights in variety.

5. The speaker proceeded with the greatest animation to depict the horrors of the scene.

6. Christianity is in a most important sense the religion of sorrow.

7. A man of great wealth may for want of education and refinement of manner be a mere cipher in society.

8. Truth like gold shines brighter by collision.

9. Charity on whatever side we contemplate it is one of the highest Christian graces.

10. One hour a day steadily given to a particular study will bring in time large accumulations.

RULE 3. Dependent Clauses. — A dependent clause should be separated by a comma, or by commas, from the clause upon which it depends.

NOTE 1. Clauses are dependent, when one of them is subject to the other for the completion of the sense.

NOTE 2. One of the dependent clauses usually begins with *if*, *unless*, *until*, *when*, *where*, or other word expressive of condition, purpose, cause, time, place, and the like; as, "If you would succeed in business, be honest and industrious." "The tree will not bear fruit in autumn, unless it blossoms in spring." This conditional word, however, is not always expressed, the condition being sometimes implied; as, "Breathe into a man an earnest purpose, *and* you awaken in him a new power." Here the meaning is, "*If* you breathe into a man an earnest purpose, you will awaken," &c.

NOTE 3. This rule does not apply where the grammatical connection is very close, the succeeding clause in that case being of a restrictive character; as, "You will reap *as* you sow," "You may go *when* you please."

NOTE 4. For the same reason, clauses united by the conjunction *that* should not be separated by a comma; as, "He went abroad *that* he might have opportunities for study." When, however, the conjunction is removed some distance from the verb, or the words "in order" precede, so that the grammatical continuity is somewhat broken, the comma is used; as, "He went through the principal provinces of the empire, *that* he might see for himself the condition of the people." "He went abroad, *in order* that he might see foreign countries."

Examples for Practice.

[N.B. In punctuating these examples and those which are to follow, insert not only the points required by the rule under consideration, but also those required by all the preceding rules.]

1. If you would succeed in business be punctual in observing your engagements.

2. Every man if he would succeed in business must be punctual in observing his engagements.

3. The days in December you know are at their shortest and therefore you must rise by the dawn if you would have much daylight.

4. The index at the end of the book will enable the pupil if his memory fail him to discover the particular rule which he needs.

5. The reader should however as he proceeds from sentence to sentence make a note of whatever strikes his attention.

6. The good which you do may not be lost though it may be forgotten.

7. Good deeds though forgotten are not in every case lost.

8. John went last year to Canton where he is doing they say an excellent business.

9. If wishes were horses beggars might ride.

10. Unless you bridle your tongue you will assuredly be shut out from good society.

11. We should in all probability be ashamed of much that we boast of could the world see our real motive.

12. Attend that you may receive instruction.

13. You may go home as soon as you like.

14. One object of studying Rhetoric is that we may compose better.

15. He studied Rhetoric in order that he might become a better writer.

QUESTIONS. Which of the commas used in Note 1 can be explained by any of the rules given thus far? — which in Note 2? — which in Note 3? — which in Note 4?

RULE 4. Relative Clauses. — A clause introduced by a relative pronoun should be separated from the rest of the sentence by commas, unless the clause is restrictive in its character.*

* The teacher should at this point take particular pains in accustoming the student to distinguish clearly and promptly between clauses which are, and those which are

NOTE 1. See Note under Rule 2, for an explanation of what is meant by restrictive clauses.

NOTE 2. A comma should be put before the relative, even when used restrictively, if it is immediately followed by a word or a phrase inclosed in commas; as, "Those friends, who, *in the native vigor of his powers*, perceived the dawn of Robertson's future eminence, were at length amply rewarded."

NOTE 3. A comma should be put before the relative, even when used restrictively, if several words intervene between it and its grammatical antecedent; as, "He preaches most eloquently, who leads the most pious life." In like manner, *of which* and *of whom*, even when used restrictively, are preceded by a comma; as, "No thought can be just, of which good sense is not the groundwork."

NOTE 4. When the relative has for its antecedent several succeeding nouns or clauses, it should be separated from them by a comma, even though the relative clause is restrictive. Thus: "There are fruits which never ripen." "There are apples, pears, and plums, which never ripen." Here, if the comma after "plums" is omitted, the fact of never ripening is restricted to plums, and the meaning is, "There are apples, there are pears, and there are unripening plums." But, by inserting the comma, the restriction is made to refer to all three of these objects.

Examples for Practice.

1. A fierce spirit of rivalry which is at all times a dangerous passion had now taken full possession of him.
2. The spirit which actuated him was a thirst for vengeance.
3. The man of letters who has constantly before him examples of excellence ought himself to be a pattern of excellence.
4. Books which are the repositories of knowledge are an indispensable part of the furniture of a house.
5. Every teacher must love a pupil who is docile.
6. The child was much attached to his teacher who loved him dearly.
7. Patriotism consists in loving the country in which we are born.
8. The eye which sees all things is unseen to itself.
9. Death is the season which tests our principles.
10. Civil war is an awful evil of which however history furnishes many examples.
11. No man can be thoroughly proficient in navigation who has never been at sea.
12. The father of Epic poetry is Homer who has given us in the Iliad the story of Troy divine.
13. The powers which now move the world are the printing-press and the telegraph.

---

not, restrictive. "It is barbarous to injure men who have shown us a kindness." Here the first part of the sentence lays down a proposition, and the relative clause restricts the meaning to certain persons. "Give time to the study of nature, whose laws are all deeply interesting." Here the relative clause is not restrictive, but merely presents an additional thought.

14. America may well boast of her Washington whose character and fame are the common property of the world.

15. The man who uses profane language condemns the man who takes his neighbor's property though both in the eyes of God are alike guilty.

QUESTIONS. Which of the commas used in Note 2 can be explained by any of the rules now given? — which in Note 3? — which in Note 4? — which in the foot-note?

RULE 5. Co-ordinate Clauses. — In continued sentences, the several co-ordinate clauses or members, if simple in construction, are separated from each other by commas.

NOTE 1. If, however, these co-ordinate members are complex and involved, especially if they have commas within themselves, the members should be separated by a semicolon; as, "Crafty men, though they may pretend otherwise, contemn studies; simple men, though they really care nothing about the matter, yet pretend to admire them; wise men only use them."

Examples for Practice.

1. Crafty men contemn studies simple men admire them and wise men use them.

2. Speak as you mean do as you profess perform what you promise.

3. Cæsar was dead the senators were dispersed all Rome was in confusion.

4. France was again reduced to its original geographical boundaries and England after a struggle of twenty years was undisputed mistress of the seas.

5. Modern engineering spans whole continents tunnels alike mountains and rivers and dykes out old ocean himself.

RULE 6. Grammatical Expressions in the same Construction. — Grammatical expressions forming a series in the same construction should be separated from each other, and from what follows, by a comma.

NOTE 1. A grammatical expression is a collection of words, having some grammatical dependence and connection, but not containing in themselves a predicate.

NOTE 2. If the expressions are brief, and there are but two of them, connected by *and*, *or*, or *nor*, no comma between them is needed; as, "Hard study and neglect of exercise impair the health." If, however, the two connected expressions differ much in form, it is better to set them off by commas; as, "Hard study, and the entire absence of attention to the matter of diet, bring on disease."

NOTE 3. If the series of expressions brings the sentence to a close, the last of them, of course, is not followed by a comma, but by a period or some other point greater than a comma. See foot-note, p. 20.

Examples for Practice.

1. Love for study, a desire to do right, and carefulness in the choice of friends, are important traits of character.

2. To cleanse our opinions from falsehood our hearts from malignity and our actions from vice is our chief concern.

3. Did God create for the poor a coarser earth a thinner air a paler sky?

4. Infinite space endless numbers and eternal duration fill the mind with great ideas.

5. On the rich and the eloquent on nobles and priests the Puritans looked down with contempt.

QUESTION. What commas in Rule 6, and in Notes 1 and 2, can be explained by any of the rules thus far given?

RULE 7. **Words in the same Construction.**—When words of the same kind follow each other in a series, in the same grammatical construction, the following three cases may arise:

1. There may be a conjunction between each two of the words; as, "Industry and honesty and frugality and temperance are among the cardinal virtues." In this case, none of the words in the series are to be separated by commas.

2. The conjunction may be omitted, except between the last two of the words; as, "Industry, honesty, frugality, and temperance are among the cardinal virtues." In this case, all the words are to be separated from each other by commas.

3. The conjunction may be omitted between the last two words, as well as between the others; as, "Industry, honesty, frugality, temperance, are among the cardinal virtues." In this case, not only all the words of the series are to be separated from each other by commas, but a comma is to be inserted also after the last word, to separate it from what follows.

NOTE 1. A comma is not in any case to be inserted after the last word of a series, if what follows is only a single word; as, "The good will form hereafter stronger purer, holier ties."

NOTE 2. In such expressions as "A beautiful white horse," no comma should be

inserted between the two adjectives, because they are not in the same grammatical construction. "White" belongs to "horse" merely. "Beautiful" belongs properly to the whole expression "white horse." It is not simply the "horse," but the "white horse" that is said to be beautiful.

Examples for Practice.

1. He was brave and pious and patriotic in all his aspirations.
2. He was brave pious and patriotic in all his aspirations.
3. He was brave pious patriotic in all his aspirations.
4. He was a brave pious patriotic man.
5. Aright aleft above below he whirled the rapid sword.
6. The address was beautifully elegantly and forcibly written.
7. Can flattery soothe the dull cold ear of death?
8. Within around and above us we see traces of the Creator's hand.
9. We are fearfully wonderfully made.
10. The sun the moon the planets the stars revolve.
11. The sun the moon the planets the stars are all in motion.
12. The sun the moon the planets and the stars are all in motion.
13. Virtue religion is the one thing needful.
14. It is a useful accomplishment to be able to read write spell or cipher with accuracy.
15. Woe woe to the rider that tramples them down.
16. Aristotle Hamilton Whately and McCosh are high authorities in logic.
17. Lend lend your wings.
18. The earth the air the water teem with life.
19. Grand ideas and sentiments elevate and ennoble the mind.

Question. Which of the commas used in the Rule and the Notes can be explained by the Rules already given?

Rule 8. Words or Phrases in Pairs. — A series of words or phrases in pairs take a comma after each pair.

Examples for Practice.

1. Anarchy and confusion poverty and distress desolation and ruin are the consequences of civil war.
2. Truth and integrity kindness and modesty reverence and devotion were all remarked in him.
3. The poor and the rich the weak and the strong the young and the old have one common Father.

4. To have and to hold for better for worse for richer for poorer in sickness and in health to love and to cherish.

5. Eating or drinking laboring or sleeping let us do all in moderation.

RULE 9. Nouns in Apposition. — When a noun is in apposition to some preceding noun or pronoun, and has an adjunct consisting of several words, the said noun and all its connected words should be separated from the rest of the sentence by a comma before and a comma after.

NOTE 1. This construction is sometimes inverted, the noun in apposition, with its adjuncts, being placed first. In that case, this preceding noun with its adjuncts should be separated from the main noun or pronoun by a comma; as, "Himself the greatest of agitators, Napoleon became the most repressive of tyrants."

NOTE 2. Where the noun put in apposition stands alone, or has only an article before it, no comma is required between said noun and the word with which it is in apposition; as, "Paul the apostle was a man of energy." "Mason Brothers."

NOTE 3. A noun following another as a synonym, or as giving additional illustration to the thought, is separated from the rest of the sentence by a comma before and after; as "The word Poet, meaning a maker, a creator, is derived from the Greek."

NOTE 4. When a noun is predicated of the noun or pronoun with which it is in apposition, no comma is required between them; as, "They have just elected him Governor of the State."

NOTE 5. After several words containing a description of a person or thing, if the name of the person or thing is added, it should be set off from the rest of the sentence by commas; as, "The greatest of poets among the ancients, Homer, like the greatest among the moderns, Milton, was blind."

NOTE 6. A title, whether abbreviated or expressed in full, when annexed to a noun or pronoun, must be set off by commas; as, "At the request of the Rt. Rev. W. H. Odenheimer, D. D., the ceremony was postponed."

Examples for Practice.

1. We the people of the United States do hereby ordain and establish this Constitution.

2. Paul the great apostle of the Gentiles was a man of energy.

3. Virgil the chief poet among the Romans was fond of rural life.

4. The poet Shakspeare is now considered the greatest of writers ancient or modern.

5. Newton the great mathematician was a devout believer in Christianity.

6. Spenser the author of the Faery Queen lived in the time of Queen Elizabeth.

7. Strength energy is what you want.

8. Plutarch calls anger a brief madness.
9. Mere learning does not make a man an orator.
10. To call a man a fool is not to make him one.
11. The chief work of Chaucer the Canterbury Tales suggested to Longfellow the plan of the Tales of a Wayside Inn.
12. John Chapman Doctor of Medicine. John Chapman M.D.
13. The wisest of the ancients Socrates wrote nothing.
14. Much stress was laid by the greatest of the ancient orators Demosthenes upon delivery.
15. A man of prodigious learning he was a pattern of modesty.

RULE 10. The Vocative Case.— A noun in the vocative case, or case independent, as it is called, together with its adjunct words, should be separated from the rest of the sentence by a comma, or commas.

Examples for Practice.

1. Accept my dear young friends this expression of my regard.
2. I beg sir to acknowledge the receipt of your favor.
3. I rise Mr. President to a point of order.
4. Show pity Lord! O Lord forgive!
5. Remember sir you cannot have it.

RULE 11. The Case Absolute.— A clause containing the construction known as the case absolute should be separated from the rest of the sentence by a comma, or commas.

Examples for Practice.

1. Then came Jesus the doors being shut and stood in the midst.
2. A state of ease is generally speaking more attainable than a state of pleasure.
3. Shame lost all virtue is lost.
4. His father being dead the prince ascended the throne.
5. I being in the way the Lord led me to the house of my master's brother.

RULE 12. Inverted Clauses and Expressions.— A clause, or a grammatical expression, that is inverted, or transposed

from its natural order, is separated from the rest of the sentence by a comma.

NOTE 1. The infinitive mood, especially when used to express object or design, is often inverted in this way; as, "To obtain an education, he was willing to make sacrifices." The expressions *To proceed, to conclude*, &c., when placed at the beginning of a paragraph, and referring to the whole of it, should be separated from what follows by a colon.

NOTE 2. In making alphabetical catalogues, compound names, such as John Quincy Adams, are usually inverted, that is, the last word in the name, being the principal one, is put first, and is then separated from the other parts of the name by a comma; as, Adams, John Quincy.

Examples for Practice.

1. Awkward in person he was ill adapted to gain respect.
2. Of all our senses sight is the most important.
3. To supply the deficiency he resorted to a shameful trick.
4. Living in filth the poor cease to respect one another.
5. To confess the truth I never greatly admired him.

RULE 13. Ellipsis of the Verb. — In continued sentences, having a common verb, which is expressed in one of the members, but omitted in the others, the ellipsis of the verb is marked by a comma.

Examples for Practice.

1. Reading maketh a full man; conference a ready man; writing an exact man.
2. Homer was the greater genius; Virgil the better artist.
3. Semiramis built Babylon; Dido Carthage; and Romulus Rome.

RULE 14. Short Quotations. — A short quotation, or a sentence resembling a quotation, should be preceded by a comma.

Examples for Practice.

1. Patrick Henry began his celebrated speech by saying "It is natural to man to indulge the illusions of hope."
2. A good rule in education is Learn to be slow in forming your opinions.
3. I say There is no such thing as human perfection.
4. Some one justly remarks "It is a great loss to lose an affliction."

RULE 15. **Punctuation of Numeral Figures.**—Figures extending to four or more characters are pointed with a comma before every three from the end.

NOTE 1. Dates are not pointed.

NOTE 2. Numbers expressed in words are left unpointed.

Examples for Practice.

1. The population of China was, in 1743, according to the French missionaries, 150 029 855; in 1825, according to Dr. Morrison, 352 866 002.

[N.B. Put the same in words.]

SECTION II.

The Semicolon.

The Semicolon marks a division of a sentence somewhat larger and more complex than that marked by a comma.

NOTE. The word is compounded of *semi*, half, and *colon*, and means a division half as large as the colon.

RULE 1. **Subdivided Members in Compound Sentences.**—When a sentence consists of two members, and these members, or either of them, are themselves subdivided by commas, the larger divisions of the sentence should be separated by a semicolon.

NOTE 1. If the connection between these members is close, the semicolon is not used. The word "when," introducing the first member, indicates this kind of close connection, and prevents ordinarily the use of the semicolon. "As," and "so," introducing the two members, indicate a comparatively loose connection, and authorize the use of the semicolon, if the other conditions exist; as, "As we perceive the shadow to have moved, but did not perceive it moving; so our advances in learning, consisting of such minute steps, are perceivable only by the distance."

The Rule itself furnishes an example of the semicolon omitted in a sentence beginning with "when."

NOTE 2. When the members are considerably complex, they are sometimes separated

by a semicolon, even though not subdivided by commas; as, "So sad and dark a story is scarcely to be found in any work of fiction; and we are little disposed to envy the moralist who can read it without being softened."

Examples for Practice.

1. Sparre was sulky and perverse because he was a citizen of a republic. Sparre the Dutch general was sulky and perverse because according to Lord Mahon he was a citizen of a republic.

2. Bellasys the English general embezzled the stores because we suppose he was the subject of a monarchy. Bellasys embezzled the stores because he was the subject of a monarchy.

3. The most ridiculous weaknesses seemed to meet in the wretched Solomon of Whitehall pedantry buffoonery garrulity low curiosity the most contemptible personal cowardice.

4. Men reasoned better for example in the time of Elizabeth than in the time of Egbert and they also wrote better poetry.

5. Milton was like Dante a statesman and a lover and like Dante he had been unfortunate in ambition and in love.

6. You may quit the field of business though not the field of danger and though you cannot be safe you may cease to be ridiculous.

7. This is an inconsistency which more than anything else raises his character in our estimation because it shows how many private tastes and feelings he sacrificed in order to do what he considered his duty to mankind.

RULE 2. **Clauses and Expressions having a Common Dependence.**— When several clauses or grammatical expressions of similar construction follow each other in a series, all having a common dependence upon some other clause, they are separated from each other by a semicolon, and from the clause on which they all depend, by a comma.

Example: "Philosophers assert, that nature is unlimited in her operations; that she has inexhaustible treasures in reserve; that knowledge will always be progressive; and that all future generations will continue to make discoveries."

NOTE. If the clause on which the series depends comes at the end of the sentence, it is separated from the series, sometimes by a colon, and sometimes by a comma followed by a dash. Thus: That nature is unlimited in her operations; that she has inexhaustible treasures in reserve; that knowledge will always be progressive; and

that all future generations will continue to make discoveries: these are among the assertions of philosophers.

If we think of glory in the field; of wisdom in the cabinet; of the purest patriotism; of the highest integrity, public and private; of morals without a stain; of religious feeling without intolerance and without extravagance, — the august figure of Washington presents itself as the personation of all these.

Examples for Practice.

1. Mr. Croker is perpetually stopping us in our progress through the most delightful narrative in the language to observe that really Dr. Johnson was very rude that he talked more for victory than for truth that his taste for port wine with capilliare in it was very odd that Boswell was impertinent and that it was foolish in Mrs. Thrale to marry the music-master.

2. To give an early preference to honor above gain when they stand in competition to despise every advantage which cannot be attained without dishonest acts to brook no meanness and to stoop to no dissimulations are the indications of a great mind.

Rule 3. Sentences Connected in Meaning, but without Grammatical Dependence. — When several sentences follow each other, without any grammatical dependence, but connected in meaning, they are usually separated from each other by semicolons.

Example: "She presses her child to her heart; she drowns it in her tears; her fancy catches more than an angel's tongue can describe."

Note. In all the cases which come under this Rule, two features are essential. First, each of the several members forming the continued sentence should be complete in itself, so that it might grammatically stand alone, with a period following. Secondly, these several members should have some underlying thread of connection in the thought. Authors differ in regard to the punctuation, in these cases. Some insist on separating the members by a period. By such a course, however, we lose one important means of marking nice changes of thought. Others use the colon, instead of the semicolon, for these purposes. This was the case formerly much more than now. The best usage at present is, to employ a period, a colon, a semicolon, or a comma, according to the degree of complexity or simplicity of the several sentences, and the degree of closeness or looseness of connection in the thought. If the connection is close, and the successive members are short and simple, the comma is used; if the members are somewhat longer, and especially if any of them are at all complex, the semicolon is used; if, in addition to this, the connection in the thought is but faint, the colon is used; and when the connection almost disappears, the period is used. The connection in the thought does not disappear entirely until the close of the paragraph.

Examples for Practice.

1. Stones grow vegetables grow and live animals grow live and feel.

2. The summer is over and gone the winter is here with its frosts and snow the wind howls in the chimney at night the beast in the forest forsakes its lair the birds of the air seek the habitation of men.

3. The temples are profaned the soldier's oath resounds in the house of God the marble pavement is trampled by iron hoofs horses neigh beside the altar.

RULE 4. **The Clause Additional.** — When a sentence complete in itself is followed by a clause which is added by way of inference, explanation, or enumeration, the additional clause, if formally introduced by some connecting word, is separated from the main body of the sentence by a semicolon; but, if merely appended without any such connecting word, by a colon.

1. Apply yourself to study; for it will redound to your honor.

2. Apply yourself to study: it will redound to your honor.

NOTE 1. Some of the connecting words most commonly used for this purpose are *namely, for, but, yet, to wit,* &c.

NOTE 2. The word *as*, when used to connect an example with a rule, should be preceded by a semicolon and followed by a comma.

Examples for Practice.

1. Greece has given us three great historians namely Herodotus Xenophon and Thucydides.

2. Some writers divide the history of the world into four ages viz. the golden age the silver age the bronze age and the iron age.

3. Some writers divide the history of the world into four ages the golden age the silver age the bronze age and the iron age.

4. Cicero in his treatise on morals enumerates four cardinal virtues to wit Fortitude Temperance Justice and Prudence.

RULE 5. **A General Term in Apposition to the Particulars under it.** — When a general term stands in apposition to several others which are particulars under it, the general term is separated from the particulars by a semi-

colon, and the particulars are separated from each other by commas.

NOTE. If the enumeration of the particulars is given with much formality, so as to make the several expressions complex, containing commas of their own, then these particulars must be separated from the general term by a colon, and from each other by semicolons; as, —

Adjective Pronouns are divided into three classes; Distributive, Demonstrative, and Indefinite.

Adjective Pronouns are divided into these three classes: first, the Distributive, which are four in number; secondly, the Demonstrative, which are four; and thirdly, the Indefinite, which are nine.

SECTION III.

The Colon.

The Colon marks a division of a sentence more nearly complete than that of a semicolon.

NOTE 1. The word is derived from the Greek κῶλον (colon), *a limb*, or *member*.

NOTE 2. The principal uses of the colon have already been given in Rules 4 and 5.

RULE 1. **Greater Divisions of Complex Sentences.** — When the minor divisions of a complex sentence contain a semicolon, the greater divisions should be separated by a colon; thus, —

As we perceive the shadow to have moved along the dial, but did not perceive it moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such insensible steps, are only perceivable by the distance.

RULE 2. **Before a Quotation.** — A colon is used before a direct quotation; as,

Speaking of party, Pope makes this remark: "There never was any party, faction, sect, or cabal whatsoever, in which the most ignorant were not the most violent."

NOTE 1. If the quotation is of considerable length, consisting of several sentences, or begins a new paragraph, it should be preceded by both a colon and a dash; as, —

At the close of the meeting, the president rose and said: —

"Ladies and Gentlemen, it is with extreme reluctance that I address you on this occasion," &c.

NOTE 2. If the quotation is merely some short saying, a comma is sufficient; as, Dr. Thomas Brown says, "The benevolent spirit is as universal as the miseries which are capable of being relieved."

RULE 3. Yes and No. — The words *yes* and *no*, when in answer to a question, should be followed by a colon, provided the words which follow are a continuation or repetition of the answer; as, —

"Can these words add vigor to your hearts? Yes: they can do it; they have often done it."

NOTE. *Yes* and *no* are often followed by some noun in the vocative case, or case independent; as, "Yes, sir," "Yes, my lords," &c. In such cases, the colon should come after the vocative; as, "Yes, sir: they can do it." "Yes, my lords: I am amazed at his lordship's speech."

RULE 4. Title-Pages. — Sometimes the main title of a book is followed by an alternative or explanatory title, in apposition. If this alternative title is introduced by the conjunction *or*, a semicolon should precede the *or*, and a comma follow it; but if *or* is not used, then the alternative title should be separated from the main one by a colon; as, —

Literature in Letters; or, Manners, Art, Criticism, Biography, &c.

English Grammar: An Exposition of the Principles and Usages of the English Language.

NOTE. At the bottom of a title page it is customary to put the place of publication, the name of the publishers, and the year, in the order just named; and to insert a colon after the name of the place, a comma after the name of the publishers, and a period at the end. Example. Philadelphia: Eldredge & Brother, 1868.

Examples for Practice on the Rules for the Comma, the Semicolon, and the Colon.

[TO THE STUDENT. Give the Rule for each Comma, Semicolon, or Colon that you find in the examples which are punctuated; and insert these points where needed, giving the Rules for the same, in the examples not punctuated. In the unpunctuated sentences, this mark ○ is inserted at the places where a point of some kind is due.]

1. No one denies that there are greater poets than Horace; and much has been said in disparagement even of some of the merits most popularly assigned to him, by scholars who have, nevertheless, devoted years of laborious study to the correction of his text or the elucidation of his meaning.

2. Satire always tends to dwarf ○ and it cannot fail to carica-

ture ○ but poetry does nothing ○ if it does not tend to enlarge and exalt ○ and if it does not seek rather to beautify than deform.

3. When he invites Tyndaris to his villa, the spot is brought before the eye: the she-goats browsing amid the arbute and wild thyme; the pebbly slopes of Ustica; the green nooks sheltered from the dog-star; the noon-day entertainment; the light wines and the lute.

4. The fundamental characteristic of man is spiritual hunger ○ the universe of thought and matter is spiritual food.

5. He feeds on Nature ○ he feeds on ideas ○ he feeds ○ through art ○ science ○ literature ○ and history ○ on the acts and thoughts of other minds.

6. It must be observed ○ that in suggesting these processes ○ I assign them no date ○ nor do I even insist upon their order.

7. This is an iambic line in which the first foot is formed of a word and a part of a word ○ the second and third ○ of parts taken from the body or interior of a word ○ the fourth ○ of a part and a whole ○ the fifth ○ of two complete words.

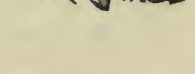
8. Melissa ○ like the bee ○ gathers honey from every weed ○ while Arachne ○ like the spider ○ sucks poison from the fairest flowers.

9. The present life is not wholly prosaic ○ precise ○ tame ○ and finite ○ to the gifted eye ○ it abounds in the poetic.

10. Are these to be conquered by all Europe united? No ○ sir ○ no united nation can be ○ that has the spirit to resolve not to be conquered.

11. Be our plain answer this ○ The throne we honor is the people's choice ○ the laws we reverence are our brave fathers' legacy ○ the faith we follow teaches us to live in bonds of charity with all mankind ○ and die with hope of bliss beyond the grave.

12. The discourse consisted of two parts ○ in the first was shown the necessity of exercise ○ in the second ○ the advantages that would result from it.



SECTION IV.

The Period.

The Period marks the completion of the sentence.

NOTE. The word Period is derived from the Greek περίοδος (periodos), *a circuit*, and means primarily anything rounded or brought to cŏmpletion. It was the first point introduced.

RULE 1. **Complete Sentences.**—Sentences which are complete in sense, and not connected in construction with what follows, and not exclamatory or interrogative in their character, should be followed by a period.

NOTE 1. Sentences, though connected by a conjunction, are sometimes separated by a period, if the parts are long and complex, and are severally complete in themselves; as,—

"Other men may have led, on the whole, greater and more impressive lives than he; other men, acting on their fellows through the same medium of speech that he used, may have expended a greater power of thought, and achieved a greater intellectual effort, in one consistent direction; other men, too (though this is very questionable), may have continued to issue the matter which they did address to the world, in more compact and artistic shapes. *But* no man that ever lived said such splendid extempore things on all subjects universally; no man that ever lived had the faculty of pouring out, on all occasions, such a flood of the richest and deepest language."

It is questionable, however, whether even in this case a colon would not be the proper point.

NOTE 2. The conjunctions *and*, *but*, *for*, &c., at the beginning of a sentence, do not always indicate that degree of connection with what precedes which should prevent the use of the period before them. This is especially the case in the Bible. (Luke 23: 27, 28, 29.) "*And* there followed him a great company of people, and of women, which also bewailed and lamented him. *But* Jesus turning unto them said, Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children. *For*, behold, the days are coming, in the which they shall say," &c.

RULE 2. **After Titles, &c.**—A period should be used after the title, or any of the headings, of a book; after the author's name and titles, on the title-page; after the address of a person, on a letter or note; and after each signature to a letter or other document.

NOTE 1. A title-page consists usually of three parts, each ending in a period. These are, 1. The title of the book; 2. The name of the author, with any titles of honor or

office that may be appended to it; 3. The name of the publisher, with the date and place of publication. Example. A Treatise on Meteorology, with a Collection of Meteorological Tables. By Elias Loomis, LL.D., Professor of Natural Philosophy and Astronomy in Yale College, and Author of a Course of Mathematics. New York: Harper & Brothers, 1868.

Note 2. In addressing a letter, the residence, if given, is a part of the address. There should be a comma between the several parts, and a period at the end of the whole address. Ex. John Simpson, 21 Green Street, Philadelphia.

Rule 3. After Abbreviations. — A period is used after all abbreviated words.

Note 1. The most common method of abbreviation is to use the first letter of a word for the whole word, as B. Franklin for Benjamin Franklin. Sometimes, in abbreviating the word, the first letter is doubled; as, p. for page, pp. for pages, M. for Monsieur, MM. for Messieurs. In such cases, a period is not inserted between the two letters which represent the plural of one word. This explains why there is no period between the two L's in the title LL.D. (Legum Doctor), the LL. standing for one word in the plural, and the D. for the other word in the singular. Sometimes a word is abbreviated by taking the first two or three letters, as Eng. for England; sometimes by taking the first letter and the last, as Wm. for William, Ca. for California; sometimes by taking the first letter and some leading letter in the middle of the word, as Mo. for Missouri, MS. for manuscript. In these cases, the period is to be used only at the end of the combined letters. In the case last cited, the last letter of the combination is doubled when the word is plural; as, MS. manuscript, MSS. manuscripts.

Note 2. When an abbreviated word comes at the end of a sentence, it is not necessary to use two periods. One point is sufficient to mark both the abbreviation and the end of the sentence. But if the construction requires some other point, as the comma, semicolon, colon, interrogation, &c., both points must be inserted, one to mark the grammatical construction, the other to mark the abbreviation; as, "He reported the death of John Chapman, M.D." "John Chapman, M.D., at the early age of twenty-four, was carried off by disease."

Note 3. When two or more abbreviated titles follow each other, they must be separated from each other by commas, just as they would be, if written out in full. Thus: "Thomas Sumner, Doctor of Divinity, Doctor of Laws, Bishop of London," abbreviated, becomes, "Thomas Sumner, D.D., LL.D., Bp. of London."

Note 4. Proper names are sometimes permanently shortened, the short form being meant, not as an ordinary abbreviation, but as the real and true name. This was the case with the celebrated dramatist, Ben Jonson. We have analogous and more familiar instances in Ned Buntline, Bill Smith, Tom Jones, &c. In such cases, no period should be inserted to mark abbreviation.

Note 5. In like manner, various other abbreviations which are in very familiar use acquire the character of integral words, not requiring the period after them to denote abbreviations. They become nouns, with a singular and a plural. Thus, in England, Cantab (an abridgment of Cantabrigiensis, and meaning an alumnus of Cambridge University), has become a noun, the body of the alumni being called Cantabs, and any one of them a Cantab. In like manner, we have Jap and Japs for Japanese, consol and

consols for consolidated loan or consolidated loans of the British Government, three per cents, five per cents, &c.*

NOTE 6. The letters of the alphabet, a, b, c, &c., A, B, C, &c., when used in geometry and other sciences to represent quantities, are not abbreviations, and should not be so marked by the insertion of a period.

NOTE 7. When the letters of the alphabet are used to represent numerals, it is customary to insert a period at the end of each completed numeral; as, Psalms iv., xxi., lxxxvi., cxix., &c. When dates are thus expressed, the whole number is separated into periods of thousands, hundreds, and the portion less than a hundred; as, M.DCCC.LXXI. for the year one thousand, eight hundred, and seventy-one, or 1871.

NOTE 8. The Arabic figures, 1, 2, 3, &c., and the various marks used by printers, as § for section, ¶ for paragraph, &c., are not abbreviations, but stand for whole words, and therefore do not require the period. The period is used, however, before decimals, and between pounds and shillings; as, £2. 10s. 4d. sterling is worth $13.719 at the present rate of exchange.

NOTE 9. The words 4to, 8vo, 12mo, &c., are not strictly abbreviations, the figures representing a part of the word. If the letters were written in place of the figures which represent them, it would be seen at once that the words are complete, *quar*-to, *octa*-vo, *duodeci*-mo, &c. Periods therefore are not required for such words. The same rule will apply to 1st, 2dly, 3dly, &c.

Examples for Practice.

[TO THE STUDENT.—Give the Rule for each comma, semicolon, colon, or period that you find in the examples which are punctuated; and insert these points where needed, giving the Rules for the same, in the examples not punctuated. When a period is used to mark the end of a sentence, the word following, if there is one, should begin with a capital.]

I. Excellence in conversation depends ○ in a great measure ○ on the attainments which one has made ○ if ○ therefore ○ education is neglected ○ conversation will become trifling ○ if perverted ○ corrupting.

2. The laws of Phoroneus were established 1807 B C ○ those of Lycurgus ○ 884 B C ○ of Draco ○ 623 B C ○ of Solon ○ 587 B C ○ See chap vii § xiv ¶ 7 p 617

3. The reader is requested to refer to the following passages of Scripture ○ Ex xx 18 Deut xx 21 2 Sam xix 2

4. Bought ○ on 9 mos credit ○ the following articles ○ 4 yds 3 qrs 2 n of broadcloth at $12 a yd ○ 6 gals 1 pt 2 gi of vinegar at 65 cts a gal ○ and 3½ cords of wood at $7.50 a cord †

*This word cent, in the combination per cent, had become thoroughly established as an integral word, and was almost universally written and printed without the mark of abbreviation; but of late years, some of our book-makers, in a spirit of hypercriticism, have insisted, unwisely I think, on restoring the period after cent to show that it is an abbreviation of centum. They ought in consistency to put a period after quart, to show that it is an abbreviation of quarta, or after cab, because it is abbreviated for cabriolet.

† The teacher may multiply and vary indefinitely examples like the 2d, 3d, 4th,

5. Poetry was not the sole praise of either; for both excelled likewise in prose: but Pope did not borrow his prose from his predecessor.

6. Dryden's page is a natural field ○ rising into inequalities ○ and diversified by the varied exuberance of abundant vegetation ○ Pope's is a velvet lawn ○ shaven by the scythe ○ and levelled by the roller.

7. Of genius ○ that power which constitutes a poet ○ that quality without which judgment is cold ○ and knowledge is inert ○ that energy which collects ○ combines ○ amplifies ○ and animates ○ the superiority must ○ with some hesitation ○ be allowed to Dryden ○

8. It is not to be inferred, that of this poetical vigor Pope had only a little, because Dryden had more; for every other writer since Milton must give place to Pope; and even of Dryden it must be said, that, if he has brighter paragraphs, he has not better poems.

SECTION V.

The Interrogation Point.

An Interrogation Point is used for marking questions.

NOTE 1. In regard to the portion of discourse marked off by it, the Interrogation Point is equivalent most commonly to a period; but it may be equivalent to a colon, a semicolon, or a comma. It is a question of some importance to know, in each case, to which of these four points the interrogation point is equivalent, because upon this depends the propriety of using, or not using, a capital after it. When there is, in that particular construction, but one interrogation point, it is always equivalent to a period, and should be followed by a capital. When, however, there is a succession of questions, following each other in a series, without any affirmative sentences intervening, the interrogation points sometimes represent sections of discourse less than a period. The way to determine to which class the particular questions belong is to change the construction into an affirmative form. It will in one case be resolved into a series of independent sentences, separated by periods; in the other, into a connected or continued sentence, with co-ordinate members separated by commas, semicolons, or colons. Example. "Who will bring me into the strong city? who will lead me into Edom? Wilt not thou, O God, who hast cast us off? and wilt not thou, O God, go forth with our hosts?" (Ps. 108: 10, 11.) Change to the affirmative form. "Some one will bring me into the strong city; some one will lead me into Edom. Thou, O God, who hast cast us off, wilt do it; thou, O God, wilt go forth with our hosts." Another example. "Who goeth a warfare any time at his own charges? who planteth

---

using for this purpose the ordinary school-books on Arithmetic, Geography, &c. Such examples should be given until the student is entirely familiar with the modes of punctuating these common abbreviations.

a vineyard, and eateth not of the fruit thereof? or who feedeth a flock, and eateth not of the milk of the flock? Say I these things as a man? or saith not the law the same also?" (1 Cor. 9: 7, 8.) Affirmatively: "No one goeth a warfare at any time at his own charges; no one planteth a vineyard, and eateth not of the fruit thereof; no one feedeth a flock, and eateth not of the milk of the flock. I do not say these things as a man; the law saith the same things also." Another example. "Shall a man obtain the favor of Heaven by impiety? by murder? by falsehood? by theft?" Affirmatively: "A man cannot obtain the favor of Heaven by impiety, by murder, by falsehood, by theft."

Rule 1. Direct Questions. — The Interrogation Point should be placed at the end of every direct question.

Note 1. A direct question is one in regular form, requiring, or at least admitting an answer; as, "Why do you neglect your duty?" An indirect question is one that is merely reported or spoken of; as, "He inquired why you neglected your duty."

Note 2. When there is a succession of questions, having a common grammatical dependence on some preceding word or clause, each question forming by itself an incomplete sentence, some writers place an interrogation point only at the end of the series, and separate the several members by a dash, or perhaps by a comma. This method of punctuation is not correct. Each question, no matter how short or broken, should have its own point. See the example immediately preceding Rule 1.

Note 3. Where the words on which a series of questions have a common dependence come after the questions, instead of preceding them, there should be an interrogation point only at the end; as, "Where be your gibes now; your gambols; your songs; your flashes of merriment, *that were wont to set the table in a roar?*" Here the clause italicized refers back to all four items, the "gibes," "gambols," "songs," and "flashes of merriment." They all have a grammatical dependence upon it. If the sentence should be transposed, so as to place this clause first, then each question will come out complete, and will have its interrogation point. Thus: "Where now be those things of yours that were wont to set the table in a roar?—your gibes? your gambols? your songs? your flashes of merriment?"

Note 4. Sometimes a question is intended, although the words are not put in the usual interrogative form. Thus: "You will come this afternoon?" In such cases the interrogation point should be used, as in this example, although the sentence may be declarative in its form.

Note 5. When a question formally introduces a remark or a quotation, the question should first be brought to a close with an interrogation point, and then the remark or quotation should follow; as, Who that has read can ever forget the words of Hamlet's soliloquy?—

"To be, or not to be; that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune;
Or to take arms against a sea of troubles,
And by opposing end them."

SECTION VI.

The Exclamation Point.

The **Exclamation Point** is used for marking strong emotion.

NOTE 1. In regard to the portion of discourse set off by it, the exclamation point, like the interrogation point, is equivalent commonly to a period; but it may be equivalent to a colon, a semicolon, or a comma. The same considerations govern here that govern in the case of the Interrogation. See Note under "Interrogation Point."

RULE 1. The Exclamation Point must be used at the close of every sentence, clause, or grammatical expression, intended to convey strong emotion.

NOTE. Inexperienced and weak writers are apt to deal largely in the use of the exclamation point, as if to make up for the feebleness of the thought by mere tricks of punctuation. Young writers therefore should be on their guard in this matter, and not use the exclamation point unless there is some real and strong emotion to be expressed.

RULE 2. The Exclamation Point must be used after an interjection; as,—

Fie on him! Ah me! Oh! it hurts me. Oh that I could find him! O father Abraham! O Lord!*

NOTE 1. Where the interjection does not stand by itself, but forms part of a sentence, clause, or expression, the exclamation point should be placed at the end of the whole expression, and not immediately after the interrogation; as, "O wretched state! O bosom black as death!"

NOTE 2. Sometimes *oh* is grammatically separable from the words following it, though the emotion runs through the whole. In that case, there should be a comma after the *oh*, and the exclamation point at the end of the whole expression; as, "Oh, where shall rest be found!"

---

* In regard to the two words *O* and *oh*, *Webster* says: A distinction between the use of *O* and *oh* is insisted on by some, namely, that *O* should be used only in direct address to a person or personified object, and should never be followed by the exclamation point, while *oh* should be used in mere exclamations where no direct appeal or address to an object is made, and may be followed by the exclamation point or not, according to the nature or construction of the sentence. This distinction, however, is nearly or totally disregarded by most writers, even the best, the two forms being generally used quite indiscriminately. The form *O* is the one most commonly employed for both uses by modern writers. "*O* for a kindling touch from that pure flame!" *Wordsworth*. "*O* what a rapturous cry!" "O Eldon, in whatever sphere thou shine." "Strike, *oh* Muse, in a measure bold!" *Macaulay*. "O, what a fair and ministering angel!" "O sweet angel!" *Longfellow*. "*O* sir, *oh* prince, I have no country: none." *Tennyson*.

NOTE 3. When an interjection is repeated several times, the words are separated from each other by a comma, the exclamation being put only after the last; as, "Fie, fie, fie! pah, pah! give me an ounce of civet, good apothecary, to sweeten my imagination."

NOTE 4. Two of the interjections, *eh* and *hey*, are sometimes uttered in a peculiar tone, so as to ask a question. In that case, they should be followed by the interrogation point; as, "You thought you would not be found out, eh?"

RULE 3. Where the emotion to be expressed is very strong, more than one exclamation point is sometimes used; as, "That man virtuous!! You might as well preach to me of the virtue of Judas Iscariot!!"

NOTE. This mode of repeating the exclamation point is much used in burlesque and satire.

Examples for Practice.

[TO THE STUDENT. These examples, though intended mainly for illustrating the Rules for the marks of Interrogation and Exclamation, will yet serve the incidental purpose of reviewing all the preceding rules.]

1. Why ○ for so many a year ○ has the poet wandered amid the fragments of Athens and Rome ○ and paused ○ with strange and kindling feelings ○ amid their broken columns ○ their mouldering temples ○ their deserted plains ○

2. Greece ○ indeed ○ fell ○ but how did she fall ○ Did she fall like Babylon ○ Did she fall like Lucifer ○ never to rise again ○

3. Rouse ○ ye Romans ○ rouse ○ ye slaves ○

4. Down ○ soothless insulter ○ I trust not the tale ○

5. Have you eyes ○ Could you on this fair mountain leave to feed ○ and batten on this moor ○ Ha ○ have you eyes ○ You cannot call it love ○ for ○ at your age ○ the hey-day in the blood is tame, it's humble, and waits upon the judgment ○ and what judgment would step from this to this ○

6. Charge ○ Chester ○ charge ○ on ○ Stanley ○ on ○

7. Who ○ in a sea-fight ○ ever thought of the price of the chain which beats out the brains of a pirate ○ or of the odor of the splinter which shatters his leg ○

8. King Charles ○ forsooth ○ had so many private virtues ○ And had James no private virtues ○ Was even Oliver Cromwell ○ his bitterest enemies themselves being judges ○ destitute of private virtues ○ And what ○ after all ○ are the virtues ascribed to Charles ○

9. Ho ○ trumpets ○ sound a war-note ○

10. Oh ○ was there ever such a knight ○ in friendship or in war ○ as our sovereign lord ○ King Henry ○ the soldier of Navarre ○

SECTION VII.

The Dash.

The Dash is used chiefly either to mark a sudden change or interruption in the structure of the sentence, or to mark some elocutionary pause.

NOTE. The Dash, which is of modern origin, has been used so indiscriminately and injudiciously by ill-informed writers, that some critics have insisted on banishing it entirely. This would be only going to another extreme. There are, in many passages, in those particularly which are highly rhetorical, turns of thought, which can be indicated by a dash, and which cannot be indicated by any of the ordinary grammatical points. The dash, therefore, is a necessity in many kinds of composition. But it should not be used as a substitute for the comma, semicolon, colon, period, or interrogation, as inexpert writers sometimes do mistakenly use it, but should be employed where these regular marks cannot be used, and to express things which they cannot express. The dash, therefore, is incorrect whenever any one of these marks could be substituted for it without changing the meaning. Young writers particularly need to be on their guard in using the dash. Mark every dash as wrong, unless some positive reason for its use can be given, and unless it can be shown that none of the ordinary marks would express the idea.

RULE 1. **Construction Changed.** — A Dash is used where the construction of the sentence is abruptly broken off or changed; as, —

Was there ever a bolder captain of a more valiant band? Was there ever — but I scorn to boast.

RULE 2. **Unexpected Change in the Sentiment.** — The Dash is sometimes used to mark a sudden and unexpected change in the sentiment; as, —

He had no malice in his mind —
No ruffles on his shirt.

RULE 3. **Emphatic Generalization.** — A Dash is sometimes used to mark the transition from a succession of particulars to some emphatic general expression which includes them all; as, —

He was witty, learned, industrious, plausible, — *everything* but honest.

RULE 4. Elocutionary Pause. — A Dash is sometimes used to mark a significant pause, where there is no break in the grammatical construction; as, —

You have given the command to a person of illustrious birth, of ancient family, of innumerable statues, but — of no experience.

NOTE. The mark here is purely elocutionary. A good reader will pause some perceptible time after the *but*, whether there is a mark there or not. The dash serves to indicate to the eye what the good reader will indicate by his voice. This particular use of the dash is pretty well established, and it is not worth while to make any change in regard to it now. But were the matter of elocutionary notation to be undertaken anew, it would seem better to mark this suspension of the voice by a blank space than by a dash, the dash being used for other and very different purposes.

RULE 5. Expressions dependent upon a Concluding Clause. — When there is a long series of clauses or expressions, all dependent upon some concluding clause, it is usual, in passing from the preceding part of the passage to that upon which the whole depends, to mark the transition by inserting a Dash, in addition to the comma; as, —

The great men of Rome, her beautiful legends, her history, the height to which she rose, and the depth to which she fell, — these make up one-half of a student's ideal world.

NOTE. The most common example of this use of the dash is where the grammatical subject or nominative is loaded with numerous adjuncts, so that there is danger of its being lost sight of when the verb is introduced. The insertion of the dash here seems to give the mind an opportunity of going back to the main subject; as, "Every step in the attainment of physical power; every new trait of intelligence, as they one by one arise in the infantine intellect, like the glory of night, starting star by star into the sky, — is hailed with a heart-burst of rapture and surprise."

RULE 6. Rhetorical Repetition. — When a word or an expression is repeated for rhetorical purposes, the construction being begun anew, a Dash should be inserted before each such repetition; as, —

Shall I, who was born, I might almost say, but certainly brought up, in the tent of my father, that most excellent general — shall I, the conqueror of Spain and Gaul, and not only of the Alpine nations, but of the Alps themselves — shall I compare myself with this half-year captain?

NOTE. This kind of repetition is sometimes called by elocutionists the *Echo*.

RULE 7. Reflex Apposition. — Words at the end of a sen-

tence, and standing somewhat detached, and referring back by apposition to preceding parts of the sentence, should be separated from the previous portions by a Dash; as, —

The four greatest names in English poetry are among the first we come to, — Chaucer, Spenser, Shakspeare, and Milton.

Kings and their subjects, masters and their slaves, find a common level in two places, — at the cross, and in the grave.

NOTE. The dash here is said by some to indicate the omission of *namely*, or *that is*. It is true that one of these expressions might be inserted in most cases that come under this rule, but the passage would thereby lose in rhetorical force. The dash, in this case, as in Rule 4, is in fact purely elocutionary.

RULE 8. **The Dash Parenthetical.** — Parenthetical expressions are sometimes included between two Dashes, instead of the usual signs of parenthesis; as, —

The smile of a child — always so ready when there is no distress, and so soon recurring when that distress has passed away — is like an opening of the sky, showing heaven beyond.

The archetypes, the ideal forms of things without, — if not, as some philosophers have said, in a metaphysical sense, yet in a moral sense, — exist within us.

NOTE 1. If, when the parenthetical part is removed from a sentence like one of these, the portions remaining require no point between them, no points besides the dashes will be required at the beginning and end of the parenthetical expression. Thus, in the first of the foregoing examples, if the parenthetical part be left out, the remaining portion will read, "The smile of a child is like an opening," &c. But if the parenthetical part be left out of the second example, it will read, "The archetypes, the ideal forms of things without, exist within us," with a comma at the place where the two dashes come in. In such cases, there must be two commas in the parenthetical form of the sentence, namely, one before each of the dashes, as in the example.

NOTE 2. If the parenthetical words express a question or an exclamation, they must be followed by an interrogation point or an exclamation point, before the concluding dash; as, Religion — who can doubt it? — is the noblest theme for the exercise of the intellect.

NOTE 3. The question, whether the marks which separate parenthetical words from the rest of the sentence shall be dashes, commas, or marks of parenthesis, is left a good deal to the fancy of the writer. The subject will be more particularly explained in the section on the Parenthesis.

NOTE 4. When one parenthetical expression is included within another, that which is least connected in construction should be set off by the marks of parenthesis, and the other by dashes; as, —

"Sir Smug," he cries, (for lowest at the board —
Just made fifth chaplain of his patron lord,
His shoulders witnessing, by many a shrug,
How much his feelings suffered — sat Sir Smug),
"Your office is to winnow false from true:
Come, prophet, drink; and tell us what think you."

RULE 9. **Titles run in.**—When a title, instead of standing in a line by itself, over a paragraph, is run in, so as to make a part of the paragraph, it should be separated from the rest of the line by a dash; as,—

FIDELITY TO GOD.—Whatever station or rank Thou shalt assign me, I will die ten thousand deaths sooner than abandon it.—*Socrates.*

NOTE 1. If, at the end of a paragraph, the name of the author or of the book from which the paragraph has been taken is given, it is separated from the rest of the paragraph by a dash. See the word *Socrates* at the end of the preceding example.

NOTE 2. The word *chapter* or *section*, occurring on the same line with the title, is separated from it by a dash; as,—

CHAPTER I.—*Punctuation.*

RULE 10. **Question and Answer.**—If question and answer, instead of beginning separate lines, are run into a paragraph, they should be separated by a dash; as,—

Who made you?—God. What else did God make?—God made all things. Why did God make you and all things?—God made all things for his own glory.

RULE 11. **Omissions.**—The dash is used to mark the omissions of letters or figures; as,—

General W——n captured the Hessians at Trenton.
Matt. 9: 1—6. [N. B. This is equivalent to Matt. 9: 1, 2, 3, 4, 5, 6.]

RULE 12. **Examples on a New Line.**—A dash should follow *as* and *thus*, when the example following them begins a new line.

For examples, see nearly all the preceding rules and notes.

Examples for Practice.

1. Almost all kinds of raw material extracted from the interior of the earth ○ metals ○ coals ○ precious stones ○ and the like ○ are obtained from mines differing in fertility.

2. The inferiority of French cultivation ○ which ○ taking the country as a whole ○ must be allowed to be real ○ though much exaggerated ○ is probably more owing to the lower average of industrial skill in that country ○ than to any special cause ○

3. Each of these great and ever memorable struggles ○ Saxon against Norman ○ villein against lord ○ Roundhead against Cavalier ○ Dissenter against Churchman ○ Manchester against Old

Sarum ○ was ○ in its own order and season ○ a struggle on the result of which were staked the dearest interests of the human race ○

4. Time was growing to be of high worth ○ and ○ from causes which justified a good deal ○ though not quite all ○ of their delay ○ the English at this time were behindhand ○

5. Though ○ as I was saying ○ it is only the shallow part of one's heart ○ I imagine that the deepest hearts have their shallows ○ which can be filled by it ○ still it brings a shallow relief ○

6. Here lies the great ○ False marble ○ where ○ Nothing but sordid dust lies here ○

7. Greece ○ Carthage ○ Rome ○ where are they ○

8. "I plunged right into the debate ○ and" ○ "Did not say a word to the point ○ of course" ○

9. The essence of all poetry may be said to consist in three things ○ invention ○ expression ○ inspiration ○

10. "How are you ○ Trepid ○ How do you feel to-day ○ Mr. Trepid?" "A great deal worse than I was ○ thank you ○ almost dead ○ I am obliged to you" ○ "Why ○ Trepid ○ what is the matter with you" ○ "Nothing ○ I tell you ○ nothing in particular ○ but a great deal is the matter with me in general" ○

SECTION VIII.

The Parenthesis.

The **Marks of Parenthesis** are used to inclose words which have little or no connection with the rest of the sentence.

NOTE 1. The word parenthesis (Greek *παρένθεσις, insertion*) signifies something inserted or put in, and applies primarily to a sentence or a part of a sentence inserted, by way of comment or explanation, in the midst of another sentence, of which it is independent in construction, and which is complete without it.

NOTE 2. We must distinguish between parenthesis and marks of parenthesis. The parenthesis is the sentence, or part of a sentence, that is inserted into another sentence. The marks of parenthesis are the two curved lines which inclose the words thus let in. The term *marks of parenthesis*, to indicate these curved lines, is preferred to *parentheses*. Parentheses means properly parenthetical sentences, not marks of parenthesis.

NOTE 3. Sometimes commas, and sometimes dashes, are used instead of the curved lines, to inclose words that are of a parenthetical character, and it is not always easy to determine when to use one of these modes, and when to use another. It may be observed, in general, that the curved lines mark the greatest degree of separation from the rest of the sentence; the dashes, the next greatest; and the commas, the least separation of all.

RULE. Words inserted in the body of a sentence, and nearly or quite independent of it in meaning and construction, should be inclosed with the marks of parenthesis.

NOTE 1. A very common example of the use of marks of parenthesis is in the reports of speeches, where a person is referred to, but not named. In the actual delivery of the speech, the person meant is sufficiently indicated by the speaker's pointing or bowing to him, or looking at him, or by other significant gesture. But as this cannot be transferred to the written or printed page, the reporter usually supplies its place by inserting the name of the person meant, and the name thus inserted by the reporter is inclosed by marks of parenthesis. Thus: "After the very lucid exposition of the matter by the gentleman opposite to me (Mr. Stuart), it will not be necessary for me to say much in defence of this part of the subject."

NOTE 2. In reporting speeches, marks of parenthesis are used to inclose exclamations of approbation or disapprobation on the part of the audience; as, "My lords, I am amazed at his lordship's declaration (hear, hear). Yes, my lords: I am amazed, that one in his position could so far forget the proprieties of debate."

NOTE 3. Marks of parenthesis are used to inclose a query, or comment of any kind, made by the one who is reporting, copying, or quoting the words of another; as, "The Romans were the first (indeed?) who learned the art of navigation." In strict accuracy, the marks in these three cases (Notes 1, 2, 3) should be brackets, because the matter thus inserted is really an interpolation by the reporter. But custom has sanctioned the use of marks of parenthesis in these cases. See Section IX., Note 2 (Brackets.)

NOTE 4. In scientific works, marks of parenthesis are used to inclose figures or letters that are employed in enumerating a list of particulars; as, "The unlawfulness of suicide appears from the following considerations: (1.) Suicide is unlawful on account of its general consequences. (2.) Because it is the duty," &c.

NOTE 5. If no point would be required between the parts of a sentence, in case there were no parenthesis there, then no points should be used at that place, in addition to the marks of parenthesis; as, "The Egyptian style of architecture (see Dr. Pocock's work) was apparently the mother of the Greek."

NOTE 6. If a point would be required between the parts of a sentence, in case no parenthesis were there, then, when the parenthesis is inserted, said point should be inserted also, and should be placed after the second mark of parenthesis; as, "Pride, in some disguise or other, is the most ordinary spring of action." "Pride, in some disguise or other (often a secret to the proud man himself), is the most ordinary spring of action."

NOTE 7. If the parenthetical part of a sentence requires at the end a point of its own, this point should come inside of the last mark of parenthesis, and the point belonging to the main sentence should come before the first mark of parenthesis; as, "While the Christian desires the approbation of his fellow-men, (and why should he

not desire it?) he disdains to receive their good-will by dishonorable means." "Say not in thine heart, Who shall ascend into heaven? (that is, to bring Christ down from above;) or, Who shall descend into the deep? (that is, to bring up Christ again from the dead.) But what saith it?"

NOTE 8. Sometimes a parenthesis is inserted, not between the parts of a sentence, but between complete and independent sentences, and the parenthesis itself contains one or more complete and independent sentences. In such cases, the words inclosed in the curved lines are parenthetical to the whole paragraph, rather than to any one sentence, and the rule for punctuation is, to insert, in addition to the curved lines, whatever other punctuation marks the several sentences and clauses would otherwise require; as, "Brethren, be followers together of me, and mark them which walk so as ye have us for an ensample. (For many walk, of whom I have told you often, and now tell you even weeping, *that they are* the enemies of the cross of Christ; whose end *is* destruction, whose god *is their* belly, and *whose* glory *is* in their shame; who mind earthly things.) For our conversation is in heaven; from whence also we look for the Saviour, the Lord Jesus Christ."

SECTION IX.

Brackets.

Brackets are used to inclose in a sentence a word, or words, which do not form part of the original composition.

NOTE 1. Brackets are somewhat like the marks of parenthesis in form, one, however, being angular, the other curved, and are also in some respects like the latter in signification and use.

NOTE 2. Brackets are used to inclose a sentence, or a part of a sentence, within the body of another sentence, and thus far are like the marks of parenthesis. But the matter included within brackets is entirely independent of the sentence, and so differs from what is merely parenthetical. Further, the matter within the brackets is usually inserted by one writer to correct or add to what has been written by another, while the parenthesis is a part of the original composition, and is written by the same person that wrote the rest of the sentence.

NOTE 3. It is worthy of remark that the comma before and after, the dash before and after, the marks of parenthesis, and the brackets, all have something in common. They all are used to include matter which is inserted in the body of a sentence, and which is more or less independent of the sentence, and extraneous to it. They indicate increasing degrees of independence and extraneousness, about in the order in which they have just been named, the comma before and after showing least, and the brackets showing most, of this independence.

RULE. In correcting or modifying the expressions of

another, by inserting words of your own, the words thus inserted should be inclosed in brackets; as,—

A soft answer turn [turns] away wrath.
The number of our days are [is] with thee.
The letter [which] you wrote me on Saturday came duly to hand.
The captain had several men [who] died on the voyage.

NOTE 1. Brackets are used in critical editions of ancient authors to indicate that in the opinion of the editor the words so inclosed are an interpolation, and do not belong to the original. The words thus bracketed are not interpolated by the editor, but the editor takes this means of indicating that they have been interpolated by somebody else. He fears to leave the words out altogether, because they have stood so long in the text, but he takes this means of showing that he considers them spurious.

NOTE 2. Brackets are also used in dictionaries to separate the pronunciation, or the etymology of a word, or some incidental remark about it, from the other parts of the explanation. Thus: Resemblant [Fr. *ressembler*, to resemble.] Having resemblance. [Rare.]

NOTE 3. In printing Plays, the stage directions are separated from the rest of the sentence by brackets; and, if the stage direction occurs at the end of a line, only the first one of the brackets is used. Thus:—

Ham. I am very glad to see you. [*To* Bernardo.] Good even, sir.
Pol. The wind sits in the shoulder of your sail,
And you are stay'd for. There,—my blessing with you; [*Laying his hand on Laertes's head.*
King. I pray you go with me. [*Exeunt.*
Hor. Let them come in. [*Exit* servant.

NOTE 4. In regard to the use of points before and after the brackets, and the punctuation of any sentence or clause within the brackets, the same rules will apply that have been given in regard to the marks of parenthesis.

Examples for Practice.

1. LAST WORDS OF REMARKABLE MEN ○ The last words of Raleigh were ○ "Why dost thou not strike ○ Strike ○ man ○" To the executioner ○ who was pausing ○ The last of the Duke of Buckingham ○ "Traitor ○ thou hast killed me ○" To the assassin Felton ○ The last of Charles II. ○ "Don't let poor Nelly starve ○" Referring to Nell Gwynne ○ The last of William III. ○ "Can this last long ○" To his physician ○ The last of Locke ○ "Cease now ○" To Lady Markham ○ who had been reading the Psalms to him ○

2. If we exercise right principles ○ and we cannot have them unless we exercise them ○ they must be perpetually on the increase ○

3. Are you still ○ I fear you are ○ far from being comfortably settled ○

4. She had managed this matter so well ○ oh ○ how artful a woman

she was ○ but my father's heart was gone before I suspected it was in danger.

5. Know then this truth ○ enough for man to know ○
Virtue alone is happiness below ○

6. Our last king ○
Whose image even but now appeared to us ○
Was ○ as you know ○ by Fortinbras of Norway ○
○ Thereto prick'd on by a most emulate pride ○
Dar'd to the combat ○ in which our valiant Hamlet
○ For so this side of our known world esteemed him ○
Did slay this Fortinbras ○

7. The Egyptian style of architecture ○ see Dr Pocock ○ not his discourses ○ but his prints ○ was apparently the mother of the Greek ○

8. Yet ○ by your gracious patience ○
I will a round unvarnished tale deliver
Of my whole course of love ○ what drugs ○ what charms ○
What conjuration ○ and what mighty magic ○
○ For such proceeding I am charged withal ○
I won his daughter ○

SECTION X.

Quotation Marks.

A Quotation is the introduction into one's discourse of a word or of words uttered by some one else.

NOTE. The marks of quotation are two inverted commas (“) at the beginning, and two apostrophes (”) at the end, of the portion quoted.

RULE 1. A word or words introduced from some other author should be inclosed by quotation marks.

NOTE 1. It is proper for a writer to use quotation marks in introducing words from some other writings of his own, if the words thus introduced are intended as a citation.

NOTE 2. A writer, in quoting from himself, may use his option in regard to the use of quotation marks. It depends upon whether he does, or does not, wish to make a reference to his previous writings. We have no such option, however, when using the words of other people. To use the words of others without acknowledging them

to be such, is plagiarism, which is only another name for *stealing*. It is, however, a breach of the Decalogue, rather than of Rhetoric.

NOTE 3. Sometimes, in quoting from another, we wish for convenience to give only the substance of his meaning, but not his exact words. In such a case, we may show that the wording has been thus altered, by using only one inverted comma and one apostrophe, instead of two. Thus: The last six commandments are, 'Honor thy father and thy mother, Thou shalt not kill, Thou shalt not commit adultery, Thou shalt not steal, Thou shalt not bear false witness, Thou shalt not covet.' Unless we indicate in this way, or by express remark, that the phraseology has been altered, we should in quoting be careful to give the exact words of the author, especially where the quotation is from Holy Scripture. Any alteration whatever in the words inclosed in quotation marks is regarded as dishonest, unless in some manner we distinctly indicate that such alteration has been made.

NOTE 4. Quotation marks are not proper when we state the opinion of others in language of our own; as, Socrates said that he believed the soul to be immortal. If this expression be changed, so as to give the exact words of Socrates, then the quotation marks will be needed; as, Socrates said, "I believe the soul to be immortal."

NOTE 5. Short phrases from foreign languages are usually printed in italics, instead of being inclosed in quotation marks; as, He believed in the principle of *nil admirari*. Titles and names of various kinds are sometimes marked in this way; as, *The Tempest* is regarded by some as one of Shakspeare's earliest plays. This practice, however, is not so much in vogue as it was, the tendency at present being to use, in all such cases, the quotation marks instead of italics.

RULE 2. When a quotation incloses within it another quotation, the external quotation has the double marks, and the one included has only the single marks; as,—

It has been well said, "The command, 'Thou shalt not kill,' forbids many crimes besides that of murder."

Some one has said, "What an argument for prayer is contained in the words, 'Our Father which art in heaven!'"

NOTE 1. If the inclosed or secondary quotation ends the sentence, as in the second of the preceding examples, three apostrophes will there come together, of which the first will belong to the inclosed quotation, and the other two to the original.

NOTE 2. When an inclosed quotation itself contains words or phrases that are quoted, those words or phrases have the double marks; as, "Trench says, 'What a lesson the word "diligence" contains!'"

NOTE 3. The preceding note provides for a quotation within a quotation within a quotation. When the sentence becomes more involved than this, the additional degrees of quotation cannot be expressed without producing confusion, and may therefore be omitted; as, It is written in the Gospel, "Jesus answered the Jews, 'Is it not written in your law, I said, ye are gods?'" If, in this sentence, it were attempted to carry out fully the marking of quotations, the words would stand thus, "It is written in the Gospel, 'Jesus answered the Jews, "Is it not written in your law, 'I said, "ye are gods"'?"'"

NOTE 4. When an interrogation or an exclamation mark comes at the same place with the quotation marks, the interrogation or the exclamation mark should be placed inside of the quotation marks, if it is a part of the passage quoted; but if it refers back

to something preceding the introduction of the passage quoted, the interrogation or exclamation mark should be outside of the quotation marks. Thus: People talk about the "passing crowd." Yet, if we consider rightly, is there not something of momentous interest in this same "passing crowd"? Here the question goes back beyond the quotation, and therefore the interrogation point should stand outside of it. When Lord Suffolk said in Parliament, "It is lawful to use all the means that God and nature have put into our hands," Chatham quoted the expression with an exclamation of scorn and surprise, "That God and nature have put into our hands"! Here the exclamation is not Suffolk's, but Chatham's, and therefore should be put outside of the quotation.

RULE 3. When several consecutive paragraphs are quoted, the inverted commas should be placed at the beginning of each paragraph, but the apostrophes only at the end of the whole quotation.

NOTE 1. If the several paragraphs thus quoted do not come together in the original, but are taken from different parts of the book or essay, each several paragraph should begin and end with quotation marks.

NOTE 2. If the extract forms but one paragraph, but is made up of several detached portions taken from different parts of the book or essay quoted, the fact that the extracts are not continuous may be shown, either by inserting several points (. . . .) at each place where there is a break, or by inclosing each detached portion with quotation marks.

NOTE 3. In some publications, the inverted commas are inserted at the beginning of each line of a quotation, no matter how long. The London *Times* always punctuates in this way. So do some American newspapers. The practice is more common in England than in America, but as it encumbers and disfigures the page without any real advantage, the tendency in both countries is towards the simpler method prescribed in Rule 3.

Examples for Practice.

1. This definition ○ Dr ○ Latham ○ from whom we borrowed it ○ illustrates ○ in his work on the ○ English Language ○ p ○ 359 ○ by the expression ○ a sharp-edged instrument ○, which means an instrument with sharp edges.

2. The words ○ all-wise ○, ○ incense-breaking ○, ○ book-seller ○, and ○ noble-man ○ are compounds.

3. ○ There is but one object ○ ○ says Augustine ○ ○ greater than the soul ○ and that one is its Creator ○ ○

4. Let me make the ballads of a nation said Fletcher of Saltoun and I care not who makes the laws

5. When Fenelon's library was on fire ○ ○ God be praised ○ ○ said he ○ ○ that it is not the dwelling of a poor man ○ ○

6. ○ Stop a moment here ○ ○ said Corinne to Lord Nevil ○ as he stood under the portico of the church ○ ○ pause before drawing aside the curtain which covers the entrance of the temple ○ ○

7. A drunkard once reeled up to Whitefield with the remark ○ ○ Mr ○ Whitefield ○ I am one of your converts ○ ○ I think it very likely ○ ○ was the reply ○ ○ for I am sure you are none of God's ○ ○

8. Sir Walter Scott's novel ○ ○ Guy Mannering ○ ○ is one of his best.

SECTION XI.

Apostrophe, Hyphen, Caret, &c.

NOTE. The other marks used in composition are either so purely grammatical, or they relate so much more to printing than to authorship, that the consideration of them may be despatched very briefly.

1. The **Apostrophe** (') is a comma placed above the line. It is used chiefly to mark the omission of a letter or of letters; as, O'er for over.

2. The **Hyphen** (-) is used to separate a compound word into its constituent parts, or to divide a word into its syllables for the purpose of showing the pronunciation; as, Neo-Platonic, de-riv-a-tive.

3. The **Caret** (∧), used chiefly in manuscript, shows where something has been omitted, and afterward interlined; as,

He has just finished $\overset{\text{his}}{\wedge}$ letter.

4. The **Index**, or **Hand** (☞) calls special attention to a subject; as, ☞ Terms, invariably cash in advance.

5. The **Paragraph** (¶), inserted in a manuscript, denotes that a paragraph should begin at that point.

6. The **Brace** (⎧) is used to connect several items under one head; as,

The Liquids are ⎧ l
⎪ m
⎪ n
⎩ r

7. Marks of **Ellipsis** are sometimes a long dash, sometimes a succession of stars, or of points; as, He denounced C———s [Congress] for its venality, and threatened to impeach W * * * [Webster], and A . . . . [Adams].

8. The **Accents** are three, the acute (´), the grave (`), and the circumflex (^).

9. The marks of **Quantity** are three, the long (¯), the short (˘), and the diæresis (¨).

10. The **Cedilla** is a mark like a comma placed under the letter **c**,

in words taken from the French, to denote that the letter has in that case the sound of *s*; as, façade [pronounced *fa-sad.*]

11. Marks of **Reference** are the asterisk or star (*), the dagger (†), the double dagger, (‡), the section (§), parallel lines (‖), the paragraph (¶).

12. **Leaders** are dots used to carry the eye from words at the beginning of a line to something at the end with which they are connected; Thus,

Orthography, ...	page 7
Etymology, ...	" 14
Syntax, ...	" 87

13. **Double Commas inverted** are used to show that a word is to be supplied from the line above.

(See example under No. 12, where " supplies the place of the word "page.")

14. The **Title-page** of a book is that which contains the title, and is usually the first page.

15. **Running Titles**, or **Head-lines**, placed at the top of the page to show the subject, are usually printed in capitals, or small capitals.

16. **Captions**, or **Sub-heads**, are headings placed over chapters or sections, but standing in the body of the page, not at the top.

17. **Side-heads** are titles run into, or made part of, the line.

18. A **Frontispiece** is a picture opposite to the title-page.

19. A **Vignette** is a small picture, not occupying a full page, but mixed up with other matter, either on the title-page, or in any other part of the book.

20. **Italics** are letters *inclined to the right.* They are so called because type of this kind was first used by Italian printers.

NOTE 1. In manuscript, one line drawn under a word shows that it should be printed in *italics;* two lines, that it should be printed in SMALL CAPITALS; and three lines, that it should be printed in CAPITALS. Ordinary letters are called Roman, as opposed to Italic.

NOTE 2. Some writers use Italics to mark emphatic words. This is a weak and foolish device, and cannot be too strongly condemned.

NOTE 3. In the English Bible, words are printed in italic to show that they are not in the original, but are supplied by the translators to complete the meaning.

21. The principal kinds of type are the following:

English, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o.
Pica, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r.
Small Pica, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q.

Long Primer, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s.
Bourgeois, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v.
Brevier, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x.
Minion, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.
Nonpareil, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.
Agate, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.
Pearl, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.
Diamond, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.
Brilliant, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.

22. **Leads** are thin plates of type-metal, by which the lines may be spaced further apart. Matter thus spaced is said to be *leaded*. Matter not leaded is called *solid*.

23. **Composing**, as a part of the printing business, is putting matter in type, or setting up the type.

24. The amount of printed matter is counted by *ems*, that is, by the number of spaces of the length of the letter *m*.

25. A **Folio** is a leaf or sheet of paper with a single fold, that is, making two leaves or four pages.

26. A book is called a **Folio** when the sheets on which it is printed are so folded that each sheet makes but two leaves. It is called a **Quarto**, when each sheet makes four leaves; an **Octavo**, when each makes eight leaves; a **Duodecimo**, when each makes twelve leaves; a 16mo, 18mo, 24mo, 32mo, 48mo, 64mo, 96mo, &c., according as each sheet makes 16, 18, 24, 32, 48, 64, or 96 leaves.

SECTION XII.

Capitals.

RULE 1. **Title-Pages and Headings.** — Title-pages and the headings of chapters should be entirely in capitals.

NOTE. The head-line of the page is usually in a kind of type called small capitals. The headings of sections smaller than a chapter are sometimes printed in small capitals, and sometimes by beginning only the principal words with a capital.

RULE 2. **The First Word in a Book, &c.** — The first word of every book, tract, essay, &c., and of every chapter or section, also of every letter, note, or writing of any kind, should begin with a capital.

RULE 3. **The First Word in a Sentence.**—The first word of every sentence should begin with a capital.

RULE 4. **Numbered Clauses.**—Clauses, when separately numbered, should begin with a capital, though not separated from each other by a full-point; as,—

This writer asserts, 1. That Nature is unlimited in her operations; 2. That she has inexhaustible treasures in reserve; 3. That knowledge will always be progressive, and, 4. That all future generations will continue to make discoveries.

RULE 5. The first word after a period, except when used as an abbreviation, should begin with a capital.

NOTE 1. The reason of this is that the period brings the sentence to a close. The first word following it, therefore, begins a new sentence, and should have the capital, according to Rule 3, already given.

NOTE 2. For the same reason a capital should follow the mark of interrogation, when equivalent to a period, as it usually is.

RULE 6. **First Word of an Example.**—The first word of a sentence or clause which is given as an example should begin with a capital; as, "Temperance promotes health."

NOTE. If the example is not a sentence or a clause, but only a single word, or a series of words, as, temperance, fortitude, honesty, prudence, &c., no capital is needed.

RULE 7. **Quoting Titles.**—In quoting the title of a book, every noun, pronoun, adjective, and adverb should begin with a capital; as, "Sparks's Life of Washington."

RULE 8. **First Word of a Direct Question.**—The first word of a direct question should begin with a capital; as,—

(Direct question.) His words are, "Why do you not study the lesson?"
(Indirect question.) He desires to know why you do not study the lesson.

RULE 9. **First Word of a Direct Quotation.**—The first word of a direct quotation should begin with a capital; as,—

Plutarch says, "Lying is the vice of slaves."

NOTE. If this quotation be changed to the indirect form, no capital will be needed at the point where the quotation begins; as, Plutarch says that lying is the vice of slaves.

RULE 10. **Capitals Used for Figures.**—Numbers are sometimes represented by capital letters; as, I., II., III., IV., &c.

NOTE. In referring to passages in books, it is very common to number the chapter, book, sections, &c., in this way; and to begin with a capital each name of the division

mentioned; as, "Mill's Political Economy, Vol. I, Book III, Chap. IV, Sec. VI, p. 573." If the references are numerous, this method is found to be cumbersome and unsightly, and small letters are preferred; as, "Mill's Political Economy, vol. i, book iii, chap. iv, sect. vi, p. 573."

RULE 11. The pronoun I, and the interjection O, should always be capital letters.

RULE 12. **Poetry.** — The first word of every line of poetry should begin with a capital.

RULE 13. **Names of God.** — All names and titles of God should begin with a capital; as, Jehovah, Father, Creator, Almighty, &c.

NOTE 1. When any name usually applied to the Supreme Being is used for a created being, it does not begin with a capital; as, "The Lord is a great God above all *gods*." "Lord of *lords*, King of *kings*."

NOTE 2. Providence is sometimes used to mean God, that is, the One who provides for us; Heaven likewise is used to mean the One who reigns in heaven. In such cases the word should begin with a capital. But if only God's providential care, or his place of abode is meant, a capital is not needed.

NOTE 3. The adjectives *eternal*, *universal*, *heavenly*, *divine*, &c., when applied to God, need not begin with a capital, unless something in the particular instance makes them emphatic. Custom, however, has made capitals necessary in the following instances: Almighty God, Infinite One, Supreme Being, First Cause.

NOTE 4. When an attribute of God is expressed, not by an adjective, as in the instances above, but by a noun dependent upon another noun, as "Father of mercies" for "Merciful Father," the dependent noun in such combinations does not require a capital.

NOTE 5. "Son of God," as applied to our Saviour, requires that both nouns should begin with a capital; "Son of man" requires no capital for the latter noun.

NOTE 6. Great diversity prevails in regard to the pronouns, when referring to God. Some authors, in printing a hymn or a prayer, make the page fairly bristle with capitals, every pronoun that refers in any manner to God being decorated in that manner. The first stage of this fancy is that which prints in this manner Thou, Thine, Thee. In the second stage, He, His, Him are thus treated. The last and highest stage shows itself in the relative pronouns, Who, Whose, and Whom. In the standard editions of the English Bible, the pronouns, when referring to God, are never printed in this way, not even in forms of direct address to the Deity; as, "But thou, O Lord, be merciful unto me," &c.

RULE 14. **Proper Names.** — All proper names should begin with capitals; as, Jupiter, Mahomet, Brahma, Pompey, Lake Erie, Monday, Good Friday, Rome, China, France.

NOTE 1. The word *devil*, when used to designate Satan, should begin with a capital; in all other cases, with a small letter; as, "The Devil and his angels." "The devils also believe and tremble."

NOTE 2. The same persons who capitalize the first letter of the pronouns when referring to God, capitalize the first letter of *heaven* and *hell* when referring to the

abodes of the blessed and of the lost. But such is not the usage in the Bible, which is the most carefully printed book in the language. "If I ascend up into heaven, thou art there: if I make my bed in hell, behold, thou art there."

NOTE 3. *North, South, East,* and *West,* when used to denote certain parts of the country or of the world, should begin with a capital; as, "This man evidently is a native of the West." But when they denote merely geographical direction, they should begin with a small letter; as, "Ohio lies west of the Alleghanies."

NOTE 4. When a name is compounded of a proper name and of some other word which is not a proper name, connected by a hyphen, the part which is not a proper name begins with a capital, if it precedes the hyphen, but with a small letter, if it follows the hyphen; as, Pre-Adamite, New-England, Sunday-school.

RULE 15. **Words derived from Proper Names.** — Words derived from proper names should begin with a capital; as, Mahometan, Brahmin, Christian, Roman; French, Spanish, Grecian; to Christianize, to Judäize, to Romanize, &c.

NOTE 1. The names of religious sects, whether derived from proper names or otherwise, begin with a capital; as, Christians, Pagans, Jews, Gentiles, Lutherans, Calvinists, Protestants, Catholics, &c. The names of political parties likewise begin with capitals; as Democrats, Republicans, Radicals, Conservatives, &c.

NOTE 2. Some words, derived originally from proper names, have by long and familiar usage lost all reference to their origin, and are printed like ordinary words, without capitals; as, *simony, damask, jalap, godlike, philippic, to hector, to galvanize, to japan,* &c.

RULE 16. **Titles of Honor and Office.** — Titles of honor and office should begin with a capital; as, The President of the United States, His Honor the Mayor of Philadelphia, President Madison, Queen Victoria, Sir Robert Murchison, Your Royal Highness, &c.

NOTE. When *father, mother, brother, sister, uncle, aunt,* &c., immediately precede a proper name, some writers begin with a capital; as, Aunt Margaret, Brother John &c. But the tendency at present among careful writers is to discontinue the use of capitals in such cases. In writing to a person of his father, mother, &c., it is customary with some, as a mark of respect, to use the capital; as, "I met your Father yesterday." In the family circle, Father and Mother often become proper nouns, when, of course, they take the capital. The term *father,* when used to denote one of the early Christian writers, is always printed with a capital; as, "Chrysostom and Augustine are among the most voluminous of the Fathers."

RULE 17. **Subjects first introduced.** — In works of a scientific character, when the subject of a particular section is defined, or is first introduced, it begins with a capital; as, "A Pronoun is a word used instead of a noun."

RULE 18. **The Bible.** — A capital is always used for the terms ordinarily employed to designate the Bible, or any particular part or book of the Bible; as, The Holy Bible, the Sacred Writings, the Old

Testament, the Gospel of Matthew, the Acts of the Apostles, the Epistle to the Ephesians, the Revelation, the Psalms, &c. In like manner, a capital is used in giving the names of other sacred writings, as the Koran, the Zend Avesta, the Puranas, &c.

Rule 19. **Words of Special Importance.**—Words describing the great events of history, or extraordinary things of any kind, which have acquired a distinctive name, begin with a capital; as, the Reformation, the Revolution, the war of Independence, the Middle Ages, Magna Charta, the Gulf Stream, &c.

Rule 20. **Personification.**—In cases of strongly marked personification, the noun personified should begin with a capital; as,—

"Hope for a season bade the world farewell,
And Freedom shrieked as Kosciusko fell."

Note. This rule, like that in regard to words of special importance, requires discretion on the part of the writer. Young and inexperienced writers are prone to apply it too frequently.

Miscellaneous Examples for Practice.

[Punctuate the following sentences, and make the necessary corrections in regard to capitals, giving your reasons for each alteration.]

1. Charles notwithstanding the delay had left england to work his way as best he might out of his Difficulties
2. the scots therefore at the break of day entered the Castle
3. Fashion is for the most part the ostentation of Riches
4. besides if you labor in moderation it will conduce to Health as well as to Wealth
5. Sir Peter Carew for some unknown reason had written to ask for his pardon
6. The Man when He saw this departed
7. the crowd as Throgmorton left the court threw up their caps and shouted
8. Elizabeth who had been requested to attend was not present
9. The frost had set in the low damp ground was hard the Dykes were frozen
10. a brown curling beard flowed down upon his chest
11. she thought the isle that gave her birth
    the sweetest mildest land on earth
12. The first Seven carried maces swords or pole-axes
13. She plans provides expatiates triumphs there
14. Who to the enraptured heart and ear and eye
    Teach beauty virtue truth and love and melody

15. Give me a sanctified and just a charitable and humble a religious and contented spirit

16. Now a man now a seraph and now a beast

17. the dragon stands the hieroglyph of evil and gnaws at the tree of life

18. The ocelot a beautiful and striped fiend hisses like a snake

19. He that calls upon thee is Theodore the hermit of Teneriffe

20. Hate madness ruled the hour

21. We saw a large opening or inlet

22. The Egyptian serpent the ass-headed devil deserves the first mention as among the oldest personifications of the spirit of evil

23. Well Sir Nicholas what news

24. Zaccheus make haste and come down

25. The conspiracy being crushed without bloodshed an inquiry into its origin could be carried out at leisure

26. Thus preciously freighted the spanish fleet sailed from Corunna

27. Cruel and savage as the persecution had become it was still inadequate

28. Faith is opposed to infidelity hope to despair charity to enmity and hostility

29. Allegory kills the symbolical as prose poetry

30. Elizabeth threw herself in front of Marie Antoinette exclaiming I am the queen

31. Kant said give me matter and I will build the world

32. Whatever happens Mary exclaims Elizabeth I am the wife of the Prince of Spain crown rank life all shall go before I will take any other husband.

33. In the regions inhabited by angelic natures unmingled felicity forever blooms joy flows there with a perpetual and abundant stream nor needs any mound to check its course

34. In this way we learned that miss Steele never succeeded in catching the doctor that Kitty Bennett was satisfactorily married by a clergyman near Pemberton that the "considerable sum" given by Mrs. Norris to William Price was one pound and that the letters placed by Churchill before Jane Fairfax which she swept away unread contained the word pardon

35. The daring youth explained everything he presented philosophy in a familiar form he brought it home to men's bosoms he made all smooth and easy

36. Then he shivers his sword in pieces he longs to die the veins of his neck start out they burst his noble blood wells forth

37. *Ars* in latin is the contrary of *in-ers* it is the contrary of in-action it is action

38. Make hay while the sun shines for clouds will surely come

39. there are five moods the indicative the potential the subjunctive the imperative and the infinitive

40. Princes have courtiers and merchants have partners the voluptuous have companions and the wicked have accomplices none but the virtuous have friends

41. in his last Moments He uttered these words i fall a sacrifice to sloth and luxury

42. Length n A S *lengdh* equivalent to *lengu lencg* from *lang* long the longest measure of any object in distinction from *depth thickness breadth* or *width* the extent of anything from end to end the longest line which can be drawn through a body parallel to its sides as the length of a church the length of a rope *

43. John Tillotson Archbishop of Canterbury obtained great celebrity as a preacher his sermons at his death were purchased for no less sum than two thousand five hundred guineas they continue to the present time to be read and to be held in high estimation as instructive rational and impressive discourses

44. Sir Roger L'Estrange enjoyed in the reigns of Charles II and James VII great notoriety as an occasional political writer he is known also as a translator having produced versions of Esop's Fables Seneca's Morals Cicero's offices Erasmus's Colloquies Quevedo's Visións and the works of Josephus

45. Another lively describer of human character who flourished in this period was Dr Walter Charleton physician to Charles II a friend of Hobbes and for several years president of the college of physicians in London

46. Bacchanalian pertaining to the festivals of Bacchus the god of wine which were celebrated by a triumphal procession wherein men and women went about rioting dancing and indulging in all sorts of licentious extravagance

47. Horologe horo hour and loge that which tells or notes is from two greek words signifying together that which tells the hour a sun dial a clock a timepiece

48. Bacon Francis usually known as Lord bacon was born in London England Jan 22 1560 and died 1626 he was famous as a

* The teacher may multiply indefinitely examples of this kind by referring to any large Dictionary containing the derivation and definition of words. Such exercises are of the greatest importance and value in teaching punctuation. A like use may be made of the sums in Arithmetic and Algebra.

scholar a wit a lawyer a judge a statesman a politician but chiefly as a philosopher

49. Early one morning they came to the estate of a wealthy farmer they found him standing before the stable and heard as they drew near that he was scolding one of his men because he had left the ropes with which they tied their horses in the rain all night instead of putting them away in a dry place ah we shall get very little here said one to the other that man is very close we will at least try said another and they approached

50. The clear conception outrunning the deductions of logic the high purpose the firm resolve the dauntless spirit speaking in the tongue beaming from the eye informing every feature and urging the whole man onward right onward to his object this this is eloquence or rather it is something greater and higher than all eloquence it is action noble sublime godlike action

51. But it will be urged perhaps sir in behalf of the California gold that though one crop only of gold can be gathered from the same spot yet once gathered it lasts to the end of time while our vegetable gold is produced only to be consumed is gone forever but this Mr president would be a most egregious error both ways

52. Polonius do you know me my Lord

Hamlet excellent well you are a fishmonger

Pol not I my lord

Ham Then I would you were so honest a man

Pol honest my lord

Ham ay sir to be honest as this world goes is to be one man picked out of ten thousand

Pol that's very true my lord

Ham Have you a daughter

Pol I have my lord

CHAPTER II.

DICTION.

Diction is that part of Rhetoric which treats of the selection and the right use of words.

Command of Words Important. — No one can be successful as a writer or a speaker, who has not a great number of words at his command, and who has not such a knowledge of the precise meaning of each as to be able in all cases to select just that word which expresses most perfectly the idea intended.

How Obtained. — It is not in the power of rules to give one a command of words. To this end, two things chiefly are necessary; an enlarged course of reading, and a habit of observation in regard to the words met with. Linguistic studies are particularly suited to enlarge one's vocabulary. Habitual association with persons of education and refinement has likewise a tendency to increase one's stock of words. Some persons have by nature a special talent for this species of acquisition, and words on almost every subject seem to come at their bidding. Such a talent, whether natural or acquired, is of the greatest importance.

Extemporaneous Translation. — One method, strongly recommended by Prof. Marsh,* for acquiring a ready and wide command of words, is the practice of extemporaneous translation, that is, of reading off into English a book, or a newspaper, which is in a foreign language. Authors who are accustomed to express only their own thoughts, form for themselves unconsciously a comparatively narrow vocabulary. The practice of extemporaneous translation forces one into new trains of thought, demanding new words and forms of expression, and thus enlarges continually his vocabulary, and lifts him out of the rut of

* Lectures on the English Language, by G. P. Marsh, p. 616.

pet words and stereotyped phrases into which he would otherwise fall.

Habit of Referring to the Dictionary. — For acquiring an accurate knowledge of the meaning of words, much may be done by judicious training, both at home and at school. Students should be sent to the dictionary, every hour of the day, and in every exercise where a question can arise as to the meaning of a word, until the habit is fully established, in the mind of the learner, of giving a peremptory challenge to every word whose meaning is not thoroughly known.

Study of Etymology. — A proper study of the etymology of words, with suitable exercises for practice in combining them, conduces to the same end; and for this purpose, a good manual of instruction in the derivation and meaning of words is an indispensable requisite of the school-room.*

Divisions of the Subject. — The qualities of Style most needed, so far as Diction is concerned, are **Purity, Propriety, and Precision.**

NOTE. These topics have, in former treatises on Rhetoric, been treated under the head of Sentences. But they clearly belong to the subject of Diction. They are attributes, not of sentences, but of words, the materials out of which sentences are made.

I. PURITY.

Diction, when Pure. — An author's diction is pure when he uses such words only as belong to the idiom of the language, in opposition to words that are *foreign, obsolete, newly coined,* or *without proper authority.*

Standard of Purity. — The only standard of purity is the practice of the best writers and speakers. A violation of purity is called a *Barbarism.*

1. Foreign Words.

Pedantry and Affectation. — It savors of pedantry and affectation to introduce unnecessarily into discourse words from foreign languages, as from the French, the Latin, and so forth. This fault is most common with persons whose attainments are comparatively limited, and who are ambitious of showing off what little learning they have. Ripe scholars, whose knowledge of languages is extensive and profound, rarely interlard their discourse with foreign terms.

* Webb's Model Etymology is recommended as an excellent manual for this purpose.

Foreign Words Domesticated. — Sometimes a foreign word acquires a special historical significance, or it is adopted, unchanged from its original form, as an English word; as, the *fiat* of the Almighty, the *shibboleth* of party, the *palladium* of liberty, an *ignis fatuus*, an *ignoramus*, a *cabal*, a *quorum*, an *omnibus*, an *incognito*, an *anathema*, an *item*, a *paradise*. In such cases, where the foreign word is one whose meaning has become familiar to ordinary readers,—when, in fact, it expresses that meaning more precisely than any translation could do,—there may be more pedantry in translating the word than in using it in the form with which the public is already familiar.

2. Obsolete Words — New Words.

No Absolute Standard. — A word is not necessarily to be rejected because it is new. New words are continually coming into use. This is the general law of all languages. So long as they are living languages, they are subject to perpetual change, old words dropping out and new ones coming in. No absolute rule can be given for determining when an old word has become so far obsolete as to make it unsafe any longer to use it, or when a new word has sufficient sanction from writers and speakers to give it a claim to be considered good English. A few examples will illustrate this.

Throughly, formed legitimately from the preposition *through*, was staple English in the time of Spenser. It is now obsolete, except for the purpose of quaintness or drollery.

Outsider.—No one now would hesitate to use the word *outsider*. Yet prior to the convention which in 1844 nominated Mr. Polk for the Presidency, the word had no better claim to being English than *insider*, *undersider*, *uppersider*, *rightsider*, *leftsider*, &c. At that convention, according to Prof. Marsh, when an undue pressure was made upon the delegates, by those from without who were not delegates, some one, with a happy audacity of language, described it as a pressure from the "outsiders;" and this term, caught up by the reporters, so suited the convenience of the public that it went at once into general circulation, and it has since fairly established itself as a constituent part of the language.

Intensify.—It is rather startling to be told that the word "intensify" is not yet fifty years old. Coleridge, in his Biographia Literaria,* tells us that he deliberately coined the word, because there was no other in existence to express a particular shade of meaning which he wished to convey.

Starvation was first used by Henry Dundas in 1775, in a speech in Parliament, which obtained for him the name of *Starvation* Dundas. It was supposed to be the only instance of a noun formed by adding the Latin ending *-ation* to a Saxon root, but *flirtation* is a similar example.

Sculptor, *peninsula*, *suicide*, *opera*, and *umbrella*, were unknown to the English tongue until the middle of the seventeenth century.†

---

* P. 238, Harper's edition.

† Trench on "Deficiencies in our English Dictionaries," p. 40, and p. 51, in "Transactions of the Philological Society" for 1857.

Bentley in the last century had to defend himself for using such novelties as *repudiate*, *concede*, *vernacular*, *timid*, and *idiom*.*

Campbell, in his Philosophy of Rhetoric, first published in 1776, marks the following words as so far obsolete as not to be allowable in ordinary prose: *tribulation*, *behest*, *erewhile*, *ignore*, *adroitness*, and he hesitates about the following words on account of the newness of their introduction: *continental*, *sentimental*, *originality*, *criminality*, *capability*, *originate*.

Suspended Animation of Words. — Words frequently pass out of use for a time, and then resume their place in literature again, and this suspended animation of words, followed by a revival and restoration to full activity, is one of the most curious facts in the history of language.

The word *reckless* was in current use until after the beginning of the sixteenth century. It then became so nearly obsolete that Hooker, who used it in 1650, felt obliged to explain it in a marginal note. It has since been revived, and is now thoroughly familiar to every English-speaking person.†

Abate and *abandon*, which, after an active existence of some centuries, fell into disuse in the seventeenth century, and were so marked in the dictionary, are now again a part of current English.

Kind of New Words to be Avoided. — A writer who is careful of the purity of his diction will avoid any new word, no matter how distinguished the author by whom it has been introduced, if it is formed in a manner contrary to the genius of the language.

Law of Verbal Formation. — One of the laws of verbal formation is that the component parts of a word should be of similar linguistic origin. This rule is violated when a word is made up of two parts, one of which is Saxon, the other Greek or Latin. For example; the termination *-ity*, which is of Latin origin, corresponds in meaning to the termination *-ness*, which is Saxon. The Latin ending, therefore, is used in making words from Latin stems, as cavity from *cav*-us, unity from *un*-us, purity from *pur*-us, brevity from *brev*-is, acidity from *acid*-us. In like manner, the Saxon ending is used in making words from Saxon stems, as hollow-*ness* from hollow, one-*ness* from one, same-*ness* from same, sour-*ness* from sour. Thus also *telegraph*, *telegraphic*, *telegram* are legitimate formations, the various component parts *tele*, *graph*, *gram*, and *ic* being Greek. But *cable-graph* and *cable-gram* are barbarisms, the first part of the compound being from one language, the latter part from another. *Ambrotype* and *electrotype* are

* Preface to Dissertations upon Phalaris, p. liv.
† Marsh, p. 179.

legitimate, *ivorytype* is barbarous. Mongrel formations of this kind should be avoided.

Law of Formation not Universal. — The rule given above, in regard to the formation of words, is however far from being universal. Thus *appositeness* is a good word, although formed with a Saxon ending upon a Latin stem.

Both Modes of Formation on the Same Stem.— In many cases the same stem gives two words of like meaning, one with a Saxon, the other with a Latin ending, as *purity pureness, credibility credibleness.* In such cases, the one formed regularly, that is, with stem and ending both from the same source, is generally a better word than the other, as it is in the instance last given, *credibility* being a better word than *credibleness.*

Safe Plan in regard to New Words.— The safe plan in regard to new words is not to be in a hurry about using them. A writer has before him, for his selection, such an abundance of words, about which there can be no question, that a case can rarely occur, in which the use of a doubtful word is necessary. We may indeed have occasion to speak of a new invention, or a new idea, for which there is no word but that originating with the invention or the idea itself. In such a case, of course, we need not hesitate about using the new word. But in all ordinary cases, the safest plan for a writer or a speaker is to select only well-known and fully accredited words, in preference either to those which have become partially obsolete and uncurrent, or to those which by reason of the freshness of their coinage are still of doubtful currency.

Pope's Rule.— The rule is well stated by Pope, in his Essay on Criticism:

> In words, as fashions, the same rule will hold;
> Alike fantastic, if too new or old;
> Be not the first by whom the new are tried,
> Nor yet the last to lay the old aside.*

In discussing the subject of purity of diction, I have thus far spoken of words which are wanting in this respect by reason of their being *foreign, obsolete,* or *newly coined.* It remains to speak of those which want *proper authority.*

3. Words without Proper Authority.

The Question.—What constitutes the *Proper Authority* for the use

* The student should commit these lines thoroughly to memory.

of a word? What is the court in the last resort, which determines beyond appeal whether a word is, or is not, good English?

The Answer.— If a people, by common consent, use a particular word to mean a certain thing, that word is a part of the language of that people.

The Dictum of Horace. — The dictum of Horace * to this effect has received, I believe, the general assent of the critics, and it may now be considered as a part of the undisputed creed of the learned, namely, that *Use is the law of language*, whether for single words, grammatical forms, or grammatical constructions.

Danger of Misconception. — But the law as thus expressed is liable to many misconceptions. It needs, therefore, some special limitations and definitions, in order to make it practically useful for the purpose of determining, in any particular case, whether a word is right or wrong.

Campbell's Essay. — No one has written on this point with more clearness and comprehensiveness than Dr. Campbell, in his Philosophy of Rhetoric, before quoted. His extended chapter on "The Nature and Characters of the USE which gives Law to Language," is exhaustive of the subject, and should be studied by every one who wishes to enter into the matter fully.†

The results at which Campbell arrives, and in which all critics since his day have acquiesced, may be summed up as follows:

Campbell's Law. — The USE which determines authoritatively whether a word is legitimate must have these three marks:

1. It must be **Reputable**, or that of educated people, as opposed to that of the ignorant and vulgar.

2. It must be **National**, as opposed to what is either local or technical.

3. It must be **Present**, as opposed to what is obsolete.

---

* "Usus,
Quem penes arbitrium est et jus et norma loquendi." — *Hor. De Arte Poet.*

† For the convenience of those readers who may not have access to Campbell's work, an abstract of his argument is given at the end of the present chapter.

The Way to Find these Marks.—The only way to ascertain that a word has these characters is to find it so used in the majority of writers of good reputation. In all ordinary cases, we refer to a Dictionary, since it is the duty of a lexicographer to ascertain these facts by research, and to mark them in his work. In the best works of this kind, every word that is admitted to a place in the Dictionary is assumed to have these characters, unless the lexicographer distinctly marks the word as being *obsolete*, *vulgar*, *provincial*, *technical*, &c.; and, in very many cases, passages from authors of reputation are quoted, to show how the word is used.

NOTE. The study of Diction is a necessary incident of every other study. We cannot learn any branch of knowledge without, at the same time, and by the same act, becoming familiar with the words in which that knowledge is conveyed. Still some special study of the subject is desirable; and, to facilitate such a study, the following Exercises have been prepared. The words given below are arranged in lists of ten for mere convenience. They are selected with reference to the question of Purity, under some one or more of the heads now considered, namely, ***foreign, obsolete, newly coined, without proper authority.*** To test the better the student's knowledge, and to exercise his judgment, the words are put together promiscuously, and part of them are entirely legitimate. The student will need of course a good Dictionary for preparing himself on these exercises; and if he have access to one of the large quartos, all the better.

The points to be considered in regard to a word are the following:

1. Is it a ***foreign*** word? If so, has it been thoroughly ***domesticated*** as good English? or would its use savor of pedantry?

2. Is it a word which was once in use, but is now ***obsolete?*** What was its meaning when it was used?

3. Is it a ***new*** word? If so, has it been in use long enough to become legitimate? or would its use be considered doubtful?

4. Is there any irregularity in the ***formation*** of the word?—if so, is the irregularity sufficient to condemn it?

5. Is the word ***vulgar, technical, provincial,*** or in any way unsuited for common use?

6. In every case, give the meaning and the etymology of the word, and the authority on which it is pronounced legitimate or otherwise.

7. Whenever possible, quote ***Extracts*** from known authors in illustration of the opinion pronounced.

These extracts may be brought in ready written, but the other part of the work should be done in the class-room, in the same manner as any other part of the recitation. The student has a model of what he is to learn and to say, in regard to each word, in what is said of the several words introduced and explained on pages 66, 67.

Exercises on Purity of Diction.

1. Cisatlantic, alamode, waitress, exit, plebiscitum, depot, role, ultimatum, mulierosity, aborigines.

2. Gallantness, obloquy, incertain, talkist, resurrected, periculous, moonrise, docible, cockney, alibi.

3. Jeopardize, preventative, orate, memento, née, herbarium, soundness, currentness, boyish, locate.

4. Confutement, civilist, expenseless, peristyle, opaque, populosity, soupçon, finale, blasé, alias.

5. Controversialist, kraal, lapidary, leniency, distingué, feuilleton, protege, verbatim, rendezvous, surtout.

6. Imprimatur, sangfroid, upholstery, traducement, walkist, profaneness, atelier, enthused, thirster, optigraph.

7. Septemfluous, spendthrift, confutant, caviare, underlauded, saleslady, amende, employe, equidistant, terra cotta.

8. Impromptu, pot-pourri, efflorescence, fabulosity, rootfastness, obediential, elocutist, disillusioned, rampage, bookish.

9. Ungallantry, discursiveness, optable, amour propre, residuum, parvenu, vesper, rebus, acrobat, fauteuil.

10. Soidisant, rotatory, mandamus, nom de plume, siesta, curiousness, fashionist, skedaddle, bootless, oppressure.

11. Misaffected, insulse, exorableness, verily, spirituel, casuality, matin, patois, elegy, instanter.

12. Affidavit, conversationist, donate, dilettante, on dit, junta, persiflage, tapis, circumambient, debatement.

13. Disobedientness, optation, chef-dœuvre, fete, plateau, occidental, avoidance, admonishment, mulish, misdevotion.

To the Teacher. 1. If any of the words in the foregoing lists are not to be found in the dictionary to which the student has access, the student should of course be relieved from censure for not being prepared on these particular words. 2. The teacher should make a note of all barbarisms in Diction which he hears in the class, and use such words for additional examples. 3. Exercises of this kind should be continued until a habit of attention to the subject is firmly fixed in the mind of the student.

II. PROPRIETY.

Difference between Purity and Propriety of Diction. — Purity of diction refers simply to the question whether a word is, or is not, in good and current use, as an established part of the language. But another question arises in regard to every word used in discourse. Is the word used correctly in the sentence in which it occurs? The word may be a perfectly good word, and yet it may not express the meaning which the writer evidently intended to express. A writer who fails in this respect offends against Propriety.

This, then, is the second point to which a writer or a speaker

should attend. He should see that every word which he uses conveys exactly the meaning which he wishes to convey.

Means of Attaining Propriety. — To attain propriety of diction, the chief means are a frequent use of the Dictionary, and a constant observation of the way in which words are used in good authors. A study of the derivation of words is also a help in ascertaining their meaning. But this source of information is to be used with some caution, as many words acquire in actual use a meaning very different from that which their etymology would suggest.

Examples. — A few examples are given of words whose meaning has changed from that indicated by the etymology.

Prevent, which means etymologically, and which once meant actually, to go before,* now means to hinder.

Resent means etymologically to reciprocate, or respond to, any kind of feeling, good or bad, and it once actually had this meaning. Three centuries ago a man could speak of resenting a benefit, as well as resenting an injury. The use of later times has restricted the word to the single meaning.

Censure has undergone a like change. Originally, it meant to express any kind of opinion, favorable or unfavorable;† now it refers to that only which is unfavorable.

Liquidate meant originally to melt, to change from a solid to a liquid state. Next, it meant to make clear, or transparent, and this meaning it bore down to a comparatively recent date. "Time only can *liquidate* the meaning of all parts of a compound system." — *Hamilton.* Now, the word means to pay off debts.

Admire, in the time of Milton, was still used in its Latin sense, to wonder at. Now it means only to regard with esteem and reverence.

Spenser speaks of a "chapel *edified*," meaning built; a modern poet would speak of edifying the hearers, not the building.

Milton speaks of his matter being "new or *insolent*," meaning unusual, unaccustomed. In like manner he "provokes" [challenges] his antagonist to a trial of the truth.

Clerk was originally a clergyman; in Chaucer, he is a college student; now, he is a young man who keeps accounts, or sells tape and buttons.

Station is used by Shakspeare for the manner of standing, posture; now it means place.‡

Violations of Propriety. — This part of the subject may be best illustrated by quoting a few instances of words used improperly.

Predicate. — In a leading editorial of one of the New York daily newspapers, I read this sentence: "It is impossible at the present moment to *predicate* what will be the issue of the pending contest." It is hardly necessary to say that to *predicate* is simply to affirm in regard to what already is, whereas to *predict* is to foretell the future. The impropriety of the use of *predicate* here given is so obvious that I should not have

---

* "I *prevented* the dawning of the morning." Ps. 119: 147, and so throughout the Psalms.

† When Brutus, in the play of Julius Cæsar, says to the Romans, "*Censure* me in your wisdom," he does not ask them to condemn him, but only to judge him, — to decide for or against him.

‡ "A station like the herald Mercury,
New-lighted on a heaven-kissing hill."
Hamlet, Act III, Sc. IV.

quoted it, had not frequent instances come to my notice of its being used in this way in publications of respectable standing and character.

Mutual is frequently used improperly in the sense of *common*. "Mutual" always implies reciprocity. It describes that which passes from each to each of two persons. Rom. 1: 12, "That I may be comforted by the *mutual* faith both of you and me," that is, "by my confidence in you and your confidence in me." Here the word is used with entire correctness. In like manner we may say "the *mutual* love of man and wife." But it is mere nonsense to speak of the "*mutual* friend of both man and wife." John and James may be *mutual* friends, that is, the friendship between them may be reciprocal, John being friendly to James, and James being friendly to John. John and James also may have a *common* friend, Peter, but it would be absurd to speak of Peter as being on this account their *mutual* friend. The word "mutual" designates what is reciprocal between two, not something in one which is common to two or more others.

Except is sometimes improperly used for *unless*. "Except," whether a verb or a preposition, requires after it an objective case; as, "They all came *except* Mary and Alice." But to say "They all refused to come *except* Mary and Alice would" is using the word as a conjunction. The proper word in such cases is *unless*. *Without* is likewise often used in the same way for *unless*. "I will not go to the city *without* [unless] you do." *Except* is also sometimes used improperly in the sense of *besides*. "Few men except [besides] Cæsar would have dared to cross the Rubicon."

Like.—Another word often used incorrectly is *like*. The word is correct whenever it would be proper to supply "to" after it; as, "The daughter is *like* [to] her mother." "He fought *like* [to] a lion." But many careless speakers and writers use it for *as*, or *as if*. "I wish I could write *like* [as] you do." "He behaved *like* [as if] he was mad."

Avocation is used incorrectly for *vocation*. "Vocation" is one's business, occupation, or calling. "Avocation" is properly the act of calling aside, or diverting from one's employment. "Blessed impulses to duty, and powerful avocations *from* sin." *South*. This use, however, of the word, though its etymological and primary meaning, is now nearly if not quite obsolete, and the secondary meaning, namely, "the business which calls aside," is pretty well established. Even in this sense, however, it means the smaller affairs of life, or those occasional calls which summon a man to leave for a time his ordinary business, or "vocation."

Contemptible.—It is not uncommon to hear persons say, "I have a *contemptible* opinion of the man," by which they mean, not that their opinion is contemptible, but that the man is. The familiar anecdote of Doctor Porson furnishes a good illustration both of the incorrect and of the correct use of this word. Some one having said to the Doctor, "My opinion of you is most contemptible," Porson replied, "I never knew an opinion of yours that was not contemptible."

Respectively.—A large part of the letters which pass through the Post Office end with "Yours, *Respectively*."

Construe and Construct.—Occasionally *construe* and *construct* are confounded by writers of considerable standing. We construct a sentence when we form or make one. We construe it when we explain its construction. A boy construes a Latin sentence when he translates it into English and explains its grammatical structure. He constructs a Latin sentence when he translates an English one into correct Latin. Writers construct; readers construe.

Replace.—Some ambiguity has arisen of late in regard to the proper use of the word *replace*. According to its etymology, and, until lately, according to its uniform use, "replace" meant to put one back into a place which he formerly occupied. It now currently means to put into a place vacated by some else. "After the expiration of his first term, General Washington was *replaced* in the Presidential chair." This

meant in that day that Washington filled the office a second time. "In the summer of 1867, Stanton was *replaced* in the War Office by Grant." This now means that Grant was put into the place which Stanton had vacated. This latter use of the word is derived from a French expression, signifying "to take the place of," and has perhaps already acquired so much authority in its favor as to be considered good English.

Got.—There is perhaps no one word so variously misused as "got." It would seem almost as if there were no event in history, no fact in science, which might not be expressed by this convenient drudge. I clip the following from an English publication: "I *got* on horseback within ten minutes after I *got* your letter. When I *got* to Canterbury, I *got* a chaise for town; but I *got* wet through before I *got* to Canterbury; and I have *got* such a cold as I shall not be able to *get* rid of in a hurry. I *got* to the Treasury about noon, but first of all I *got* shaved and dressed. I soon *got* into the secret of *getting* a memorial before the Board, but I could not *get* an answer then; however, I *got* intelligence from the messenger that I should most likely *get* an answer the next morning. As soon as I *got* back to my inn, I *got* my supper, and *got* to bed. It was not long before I *got* to sleep. When I *got* up in the morning, I *got* my breakfast, and then *got* myself dressed, that I might *get* out in time to *get* an answer to my memorial. As soon as I *got* it I *got* into the chaise, and *got* to Canterbury by three, and about tea-time I *got* home. I have *got* nothing more to say, and so adieu."

Exercises on Propriety of Diction.

NOTE. Each of the sentences given below contains some word which, though in itself good English, is used improperly here. The student is expected to point out the word thus used, show wherein the impropriety consists, and make the necessary correction.

I must repeat here the admonition to teachers about the daily inspection of the text-books. No lesson should be commenced until those pages of the book containing the lessons for the day have passed the inspection of the teacher. A few pencil-marks on the pages containing the examples for practice make the book as useless for the purpose of instruction as if the page were actually torn out of the book.

1. Directly I found the house inhabited, I began to be sorry that it was not as empty as the library and the street.

2. I want a position as a teacher, and I will be greatly obliged to you for a recommend.

3. The girl aggravates me very much by her obstinacy and her impudence.

4. The President intends to evacuate the very day that Congress adjourns.

5. Hearing the whistle of the engine about a mile off, I ran pell-mell down the street, hoping to reach the station in time.

6. Mr. Peabody was a friend and patron of almost every humanitarian scheme.

7. He was unwilling to demean himself by making a public apology.

8. His argument was predicated on the belief that what the witness said was true.

9. Neither of the twelve jurors could be induced to believe the man guilty.

10. The epithets, coward, thief, villain, liar, were heaped upon him without stint.

11. The alternatives set before him were to abjure his faith, to submit to the torture, or to go into perpetual exile.

12. In travelling by railroad, you have to settle for your ticket in advance.

13. Do not forget to send me an invite to your wedding.

14. His style of living corresponded with his means.

15. While spending the summer in Utah he enjoyed exceptionable opportunities for observing the peculiarities of the Mormon religion.

16. Here is a ticket for the afternoon matinée.

17. I promise you, I think he will come out all right.

18. She entered heartily into the stern amenities of convent life.

19. This idea (of a vessel without a bowsprit) was a copy of the model inaugurated by the founder of the Collins line.

20. Experience has proved that England lies formidably open to attack.

21. The troops, though fighting bravely, were terribly decimated, nearly half of them having fallen.

22. The cars have as good a right to be stopped as the carriage has.

23. Just now he is stopping at the Metropolitan.

24. No doubt the men have some good points about them, but we are told not to fellowship with unbelievers.

25. The letter was very plainly directed, and I think it will be apt to come.

26. Many years have now transpired since the Mexican war.

27. You will have to run faster than that, if you wish to catch the car.

28. That rents in New York are most unreasonably high just now is a palpable truism.

29. I wish you would bring me a couple of books on chemistry.

30. Miss Goldsmith commenced student in Vassar College in her seventeenth year.

31. There is not much fruit in the section of the State hereabouts.

32. I have every confidence that the ship will arrive in time.

33. Every human being has this in common.

34. At the noise of fire-engines, some rude fellows rushed out into the streets, but the balance of the congregation kept their seats.

35. I expect you had a hard time of it yesterday.

36. I consider the picture Weber's best.

37. The platform adopted by the party was calculated to do the candidate great harm.

38. This application of reason, so continually, consistently, and generally exercised, predicates a great national future.

39. He completes the book with "Hail Columbia, Happy Land!"

40. Selfish men sometimes succeed in deceiving the world, and in being set aside as generous.

III. PRECISION.

Precision is the third quality at which a writer or a speaker should aim in the selection of his words.

Meaning of Precision.—The etymology of this term (*praecidere*, to cut off) shows how it is used. We should, if possible, find words which cut off all extraneous ideas,—which express only just what is meant, and no more.

Examples of Words not used Precisely.—If to express the idea of *pouring* water from a pot, we speak of "*turning* it out," the latter word, in addition to the idea of pouring, expresses also the act of turning the pot, in order to the pouring. *Turning*, therefore, in this phrase, is not used precisely.

"Notwithstanding the entreaties of the prisoner, the judge was *inflexible*." A man is inflexible who is incapable of being turned aside by *any* motive,—by bribery, intimidation, entreaty, force, &c. As a specific motive is here mentioned, that of entreaty, a more precise writer would have used the word *inexorable*, which means specifically one who cannot be moved by entreaty.

"*Attitude* of devotion" is a more precise expression than "*posture* of devotion," because "posture" signifies *any* position of the body, while "attitude" refers to such a position of the body as is adapted to express some internal feeling or purpose.

The Study of Synonyms.—One who wishes to use words with precision should study carefully the subject of Synonyms. Few words in any language are exactly synonymous. Many, which at first sight appear to be so, are found on examination to have shades of difference, and it is by noticing these slight differences of meaning that we learn to use words with precision.

Character of the English Language in regard to Synonyms.—The English, more than almost any other language, has words that are truly synonymous, and this on account of its composite character. For the same idea we have, in thousands of instances, one word from the Saxon, another from the Latin, and sometimes still a third from the Greek; as, *daily* and *diurnal*, *weekly* and *hebdomadal*, *happiness* and *felicity*, *everlasting* and *sempiternal*, *fatherly* and *paternal*, *nightly* and *nocturnal*, *powerful* and *potential*.

A Caution.—Even here, however, care must be taken. ***Optician,*** from the Greek, means a maker of instruments for the eye; ***Oculist,*** from the Latin, means one who performs operations upon the eye itself; and ***Eye-doctor,*** from the mother-tongue,

means a quack who has some nostrum for curing sore eyes. ***Motherly*** may perhaps be the exact logical equivalent for ***maternal,*** but it is worth a good deal more to a loving heart when away from the endearments of childhood and home.

Books on the Subject. — Crabbe's Dictionary of Synonyms is a most valuable work for reference on this subject. Another excellent work is Roget's Thesaurus of English Words. The matter is also carefully treated in the latest edition of Webster's Quarto Dictionary, where under many of the leading words the various other words which are nearly synonymous are given, and the differences explained. The subject is also discussed briefly, but in a judicious and satisfactory manner, by Blair in his Lectures on Rhetoric. I give a few examples, taken chiefly from these sources, though with some alterations to suit the purposes of the present work.

A difficulty, an obstacle. — A difficulty embarrasses, an obstacle stops us. We remove the one, we surmount the other. Generally, the first expresses something arising from the nature and circumstances of the affair; the second something arising from a foreign cause. Philip found difficulty in managing the Athenians from the nature of their dispositions; but the eloquence of Demosthenes was the greatest obstacle to his designs.

Opportunity, occasion. — An *occasion* is that which falls in our way, or presents itself in the course of events; an *opportunity* is a convenience or fitness of time and place for the doing of a thing. Hence *opportunities* often spring out of *occasions.* We may have occasion to meet a person frequently without getting an *opportunity* to converse with him on a particular subject about which we are anxious. We act as the *occasion* may require; we embrace an *opportunity.*

Malevolence, malice, malignity. — There is the same difference between *malevolence* and *malice* as between wishes and intentions. A *malevolent* man wishes ill to others, a *malicious* man is bent on doing ill to them. *Malignity* goes even further; it not only is bent on doing evil, but loves it for its own sake. One who is *malignant* must be both *malevolent* and *malicious;* but a man may be malicious without being malignant.

Weight, heaviness. — *Weight* is indefinite; whatever may be weighed has weight, whether large or small. *Heaviness* is the property of bodies having an unusual degree of weight. *Weight* lies absolutely in the thing; *heaviness* refers to an opinion which some one may have in regard to that thing as being the opposite of light. We estimate the *weight* of things by a certain fixed measure; we estimate the *heaviness* of things by our feelings.

Pale, pallid, wan. — The absence of color in any degree, where color is a usual quality, constitutes *paleness; pallidness* is an excess of paleness, and *wanness* is an unusual degree of pallidness. Fear, or any sudden emotion, may produce *paleness;* protracted sickness, hunger, and fatigue bring on *pallidness;* and when these calamities are greatly heightened and aggravated, they produce *wanness. Pale* is applicable to a great variety of objects, as, a *pale* face, a *pale* sky, a *pale* green, a *pale* rose, and it may be either natural or acquired, desirable or undesirable. *Pallid* is applicable to the human face only, and never to that except as implying disease or something out of the course of nature. *Wan* is applicable to a face having such a degree of pallor as to be ghastly and monstrous.

Avow, acknowledge, confess.—Each of these words imports the affirmation of a fact, but in very different circumstances. To *avow* a thing, supposes a person to glory in it; to *acknowledge*, supposes a small degree of faultiness, which the acknowledgment compensates; to *confess*, supposes a higher degree of crime. An independent legislator *avows* his opposition to some measure of the executive, and is applauded; a gentleman *acknowledges* his mistake, and is forgiven; a prisoner *confesses* the crime with which he is charged, and is punished.

Lucid, luminous.—A thing is *lucid*, when it is pervaded with light; it is *luminous*, when it sends forth light to other bodies. A stream may be *lucid;* the stars are *luminous*. An argument is *lucid*, when the reasoning is perfectly clear to the apprehension; it is *luminous*, when the author not only makes his meaning clear, but pours a flood of light upon the subject.

Only, alone.—Only imports that there is no other of the same kind; alone imports being accompanied by no other. An only child is one who has neither brother nor sister; a child alone is one who is left by itself. "Virtue only makes us happy" means that nothing else can do it. "Virtue alone makes us happy" means that virtue by itself, and unaccompanied with other advantages, is sufficient to do it.

Kill, murder, assassinate.—To kill means simply to deprive of life. A man may kill another by accident, or in self-defence, without the imputation of guilt. To murder is to kill with malicious forethought and intention. To assassinate is to murder suddenly and by stealth. The sheriff may kill without murdering; the duellist murders, but does not assassinate; the assassin both kills and murders in the meanest and most ignoble manner.

Discover, invent.—We discover what existed before, but was unknown; we invent what is new. Columbus discovered America, Whitney invented the cotton-gin. Henry discovered the laws of electric induction, Morse invented the telegraph.

Kingly, regal, royal.—*Kingly*, which is Anglo-Saxon, refers especially to the character of a king; *regal*, which is Latin, refers more to the office. The former is chiefly used of dispositions, feelings, purposes, and the like; the latter is applied more to external state. We speak of kingly deeds, kingly sentiments, "a kingly heart for enterprises" (Sidney), but of the regal title, regal pomp. *Royal*, which comes from regal through the French, has a meaning more akin to kingly.

Whole, entire, total, complete.—*Whole* refers to a thing as made up of parts none of which are wanting; as a whole book, that is, a book with no leaves out. *Total* has reference to all as taken together and forming a single unit or totality; as, the total amount, the sum total. *Entire* has no reference to parts at all, but considers a thing as being *integer*, that is, unbroken or continuous; as, the entire summer. *Complete* refers to preceding progress ending in the perfect filling out of some plan or purpose; as, a complete victory.

Contagion, infection.—Both words imply the communication of something bad. In the case of contagion, this is done by outward contact or touch; in the case of infection, by invisible influences working inwardly. The plague and small-pox are contagious, various forms of fever are infectious. Bad manners are contagious; bad principles, infectious.

Explicit, express.—Both words convey the idea of clearness in a statement, but the latter is the stronger word of the two. *Explicit* denotes something set forth so plainly that it cannot well be misunderstood. *Express* adds a certain degree of force to this clearness. An express promise is not only one in clear, unambiguous words, but one standing out in bold relief, with a binding hold on the conscience. We speak of an explicit statement, but of an express command.

Excite, incite. — To *excite* is to awaken or arouse feelings that were dormant or calm. To *incite* is to urge forward into acts correspondent to the feelings which have been awakened.

With, by. — Both words imply a connection between some instrument or means, and the agent by whom it is used; but *with* signifies a more close and immediate connection, *by* a more remote one. An ancient king of Scotland interrogated his nobles as to the tenure by which they held their lands. The chiefs, starting up, drew their swords, saying, "*By* these [the remote means] we acquired our lands, and *with* these [the immediate instrument] we will defend them." We kill a man with a sword; he dies by violence.

Sufficient, enough. — *Sufficient* refers to actual wants; *enough*, to the desires, to what we think we want. A man has sufficient, when his wants are supplied; he has enough, when his desires are satisfied. A greedy man never has enough, though he may have a sufficiency. Another distinction is that *enough* is used of objects of desire only, while *sufficient* may be spoken of anything which serves a purpose. "Children and animals seldom have *enough* food." "We should allow *sufficient* time for whatever is to be done, if we wish it to be done well."

Example, instance. — An *instance* denotes the single case then standing before us, and does not necessarily imply that there are other cases like it. An *example*, on the contrary, is, by its very terms, one of a class of like things. It is a sample of a class. An example presupposes and implies a rule, an established course or order of things; an instance simply points out what is true in that particular case, but may not necessarily be true in any other case. "An instance or two of severity in the life of a man who gave every day examples of his kindness of heart, ought not to change our opinion of his character as a whole."

[To the Teacher. By frequent practice in tracing the differences between words seemingly alike, such as those which have now been adduced, a habit will be formed of noticing more particularly the exact meaning of the words we meet with, and thus our own diction will almost unconsciously acquire greater precision. To aid in the formation of this important habit, additional examples are given below of words partially synonymous, but with varying shades of meaning. Each of these sets of words is to be explained and illustrated by the student in the same manner as those already given.]

Exercises in Precision.

1. Abandon, desert, forsake; abettor, accessory, accomplice; abase, debase, degrade; ability, capacity; abash, confuse, confound.

2. Abdicate, resign; abolish, repeal, abrogate, revoke, annul, nullify; abridgment, compendium, epitome, abstract, synopsis; absent, abstracted; absolve, exonerate, acquit.

3. Abuse, invective; accomplish, effect, execute, achieve, perform; account, narrative, narration, recital; accuse, charge, impeach, arraign; acknowledge, recognize.

4. Acquaintance, familiarity, intimacy; add, join, annex, unite, coalesce; adjacent, adjoining, contiguous; adjourn, prorogue; admonition, reprehension, reproof.

5. Adorn, ornament, decorate, embellish; adulation, flattery, compliment; adversary, enemy, opponent, antagonist; affliction, sorrow, grief, distress; affront, insult, outrage.

6. Agony, anguish, pang; alarm, fright, terror, consternation; alleviate, mitigate, assuage, allay; also, likewise, too; altercation, dispute, wrangle.

7. Amend, emend, correct, reform, rectify; amidst, among; ample, abundant, copious, plenteous; amuse, divert, entertain; ancient, antiquated, antique, obsolete, old.

8. Anger, fury, indignation, ire, resentment, rage, wrath; animosity, enmity; announce, proclaim, promulgate, publish; anticipate, expect; appreciate, estimate, esteem.

9. Arduous, difficult, hard; argue, debate, dispute; artificer, artisan, artist; ascribe, attribute, impute; asperse, calumniate, defame, slander.

10. Assert, maintain, indicate; at last, at length; atrocious, flagitious, flagrant; attack, assail, assault, invade; attempt, endeavor, effort, exertion, trial.

11. Attend, hearken, listen; authentic, genuine; avaricious, covetous, miserly, niggardly, parsimonious, penurious; avenge, revenge; antipathy, aversion, disgust, reluctance, repugnance.

12. Avoid, shun; dread, reverence, veneration; awkward, clumsy, uncouth; adage, aphorism, axiom, maxim; baffle, defeat, frustrate.

13. Banish, exile, expel; bashfulness, diffidence, modesty, shyness; battle, combat, engagement, fight; be, exist; beast, brute.

14. As, because, for, inasmuch as, since; become, grow; ask, beg, request; benevolent, beneficent; bent, bias, inclination, prepossession.

15. Bequeath, devise; beseech, entreat, implore, solicit, supplicate; among, between; blameless, faultless, spotless, stainless; blaze, flame.

16. Burden, load; calculate, compute, count, reckon; calamity, disaster, mischance, misfortune, mishap; call, convoke, summon; can but, can not but.

17. Captious, cavilling, fretful, petulant; anxiety, care, concern, solicitude; cautious, circumspect, wary; cessation, intermission, pause, rest, stop; chasten, chastise, punish.

18. Chief, chieftain, commander, leader; choose, elect, prefer; coerce, compel; comfort, console, solace; commit, consign, intrust.

19. Conceal, disguise, dissemble, hide, secrete; acknowledge, avow, confess; confute, refute; congratulate, felicitate; conquer, overcome, subdue, subjugate, vanquish.

20. Consist in, consist of; constant, continual, perpetual; contemplate, intend, meditate; contemptible, despicable, pitiful, paltry; convince, persuade.

Abstract of Campbell's Essay on Use as the Law of Language.

Every tongue whatever is founded in use or custom. Language is purely a species of fashion, in which, by the general but tacit consent of the people of a particular state or country, certain sounds come to be appropriated to certain things, and certain ways of inflecting and combining those sounds come to be established, as denoting the relations which subsist among the things signified.

It is not the business of grammar, as some critics seem preposterously to imagine, to give law to the fashions which regulate our speech. On the contrary, from its conformity to these, and from that alone, grammar derives all its authority and value. For, what is the grammar of any language? It is no other than a collection of general observations methodically digested, and comprising all the modes previously and independently established, by which the significations, derivations, and combinations of words in that language are ascertained. It is of no consequence here to what causes originally these modes or fashions owe their existence, to imitation, to reflection, to affectation, or to caprice; they no sooner obtain, and become general, than they are laws of the language, and the grammarian's only business is to note, collect, and methodize them. Nor does this truth concern only those more comprehensive analogies or rules, which affect whole classes of words; such as nouns, verbs, and the other parts of speech; but it concerns every individual word, in the inflecting or combining of which, a particular mode has prevailed. Every single anomaly, therefore, though departing from the rule assigned to the other words of the same class, and on that account called an exception, stands on the same basis, on which the rules of the tongue are founded, custom having prescribed for it a separate rule. Thus, in the two verbs *call* and *shall*, the second person singular of the former is *callest*, agreeably to the general rule; the second person singular of the latter is *shalt*, agreeably to a particular rule affecting that verb. To say *shallest* for *shalt*, would be as much a barbarism, though according to the general rule, as to say *calt* for *callest*, which is according to no rule.

Only let us rest in these as fixed principles, that USE, or the custom of speaking, is the sole original standard of conversation, and the custom of writing is the sole standard of style; that to the tribunal of *use*, as to the supreme authority, and consequently, in every grammatical or verbal controversy, the last resort, we are entitled to appeal from the laws and the decisions of grammarians and lexicographers; and that this order of subordination ought never, on any account, to be reversed.

But if use be here a matter of such consequence, it will be necessary, before advancing any farther, to ascertain precisely what it is. We shall otherwise be in danger, though we agree about the name, of differing widely in the notion that we assign to it.

1. REPUTABLE USE. — In what extent then must the word be understood? It is sometimes called *general use;* yet is it not manifest that the generality of people speak and write very badly? Nay, is not this a truth that will be even generally acknowledged? It will be so; and this very acknowledgment shows that many terms and idioms may be common, which, nevertheless, have not the general sanction, no, nor even the suffrage of those that use them. The use here spoken of, implies not only *currency*, but *vogue*. It is properly *reputable custom*.

This leads to a distinction between good use and bad use in language, the former of which will be found to have the approbation of those who have not themselves attained it. The far greater part of mankind are, by reason of poverty and other circumstances, deprived of the advantages of education, and condemned to toil almost incessantly in some narrow occupation. They have neither the leisure nor the means of attaining any knowledge, except what lies within the contracted circle of their several occupa-

tions. As the ideas which occupy their minds are few, the portion of the language known to them must be very scanty.

But it may be said, and said with truth, that in such subjects as are within their reach, many words and idioms prevail among uneducated people, which, notwithstanding a use pretty uniform and extensive, are considered as corrupt, and like counterfeit money, though common, not valued. This is the case particularly with those terms and phrases which critics have styled *vulgarisms*. Their use is not reputable. On the contrary, we always associate with it such notions of meanness, as suit the class of men amongst whom chiefly the use is found.

The currency of such words, therefore, is without authority or weight. The prattle of children has a currency, but, however universal their manner of corrupting words may be among themselves, it can never establish what is accounted use in language. Now, what children are to men, that precisely the ignorant are to the knowing.

From the practice of those who are conversant in any art, elegant or mechanical, we always take the sense of the terms and phrases belonging to that art. In like manner, from the practice of those who have had a liberal education, and are therefore presumed to be best acquainted with men and things, we judge of the general use in language.

But in what concerns the words themselves, their construction and application, it is of importance to have some certain, steady, and well-known standard to recur to, a standard which every one has the opportunity to canvass and examine. And this can be no other than authors of reputation. Accordingly we find that these are, by universal consent, in actual possession of this authority; as to this tribunal, when any doubt arises, the appeal is always made.

In the English tongue there is a plentiful supply of noted writings in all the various kinds of composition, prose and verse, serious and ludicrous, grave and familiar. Agreeably then to this first qualification of the term, we must understand to be comprehended under general use, *whatever modes of speech are authorized as good by the writings of a great number, if not the majority, of celebrated authors.*

2. National Use. — Another qualification of the term *use* which deserves our attention, is that it must be *national.*

In every locality there are peculiarities of dialect, which affect not only the pronunciation and the accent, but even the inflection and the combination of words, whereby their idiom is distinguished both from that of the nation, and from that of every other locality. The narrowness of the circle to which the currency of the words and phrases of such dialects is confined, sufficiently discriminates them from that which is properly styled the language, and which commands a circulation incomparably wider.

What has been said of local dialects, may, with very little variation, be applied to professional dialects, or the cant which is sometimes observed to prevail among those of the same profession or way of life. The currency of the latter cannot be so exactly circumscribed as that of the former, whose distinction is purely local; but their use is not on that account either more extensive or more reputable. Let the following serve as instances of this kind: *Advice*, in the commercial idiom, means information or intelligence; *nervous*, in medical language, denotes having weak nerves. Such a use surely would not be sufficient to establish the meanings here given to be the ordinary and regular meanings of these words.

No use of a word can be considered as national unless it is found among good writers of all classes, as well as in all parts of England and America in which the English language is spoken.

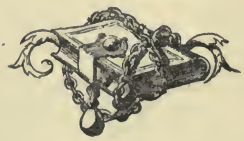
3. Present Use. — But there will naturally arise here another question, Is not use, even good and national use, in the same country, different in different periods? And

if so, to the usage of what period shall we attach ourselves, as the proper rule? If you say *the present*, as it may reasonably be expected that you will, the difficulty is not entirely removed. In what extent of signification must we understand the word *present*? How far may we safely range in quest of authorities? or, at what distance backwards from this moment are authors still to be accounted as possessing a legislative voice in language? To this it is difficult to give an answer with all the precision that might be desired. Yet it is certain, that when we are in search of precedents for any word or idiom, there are certain bounds beyond which we cannot go with safety.

It is safest for an author to consider those words and idioms as obsolete, which have been disused by all good authors, for a longer period than the ordinary age of man extends to. It is not by ancient, but by present use, that our diction must be regulated. And that use can never be denominated present, which has been laid aside time immemorial, or, which amounts to the same thing, falls not within the knowledge or remembrance of any now living.

I have purposely avoided the expressions *recent use* and *modern use*, as these seem to stand in direct opposition to what is *ancient*. The word *present*, on the other hand, has for its proper contrary, not ancient, but *obsolete*. Besides, though I have acknowledged language to be a species of *mode* or *fashion*, as doubtless it is, yet, being much more permanent than articles of apparel, furniture, and the like, that, in regard to their form, are under the dominion of that inconstant power, I have avoided also using the words *fashionable* and *modish*, which but too generally convey the idea of novelty and levity. Words, therefore, are by no means to be accounted the worse for being old, if they are not obsolete; neither is any word the better for being new. On the contrary, some time is absolutely necessary to constitute that custom or use, on which the establishment of words depends.

If we recur to the standard already assigned, namely, the writings of a plurality of celebrated authors, there will be no scope for the comprehension of words and idioms which can be denominated novel and upstart. It must be owned, that we often meet with such terms and phrases, in newspapers and other periodicals. But this is not of itself sufficient to give them the stamp of authority. Such words and phrases are but the insects of a season at the most. The popular fancy, always fickle, is just as prompt to drop such words, as it was to take them up; and not one of a hundred survives the particular occasion which gave it birth.



CHAPTER III.

SENTENCES.

A **Sentence** is such an assemblage of words as will make complete sense.

Sentences are considered under the following heads: 1. **Kinds** of Sentences; 2. **Rules** for the Construction of Sentences.

I. KINDS OF SENTENCES.

Grammatical Classification. — Sentences, considered grammatically, are divided into Simple, Compound, Complex, and Connected.

Rhetorical Classification. — Sentences, considered rhetorically, are divided into Periodic, Loose, Balanced, Short, and Long.

1. Periodic Sentences.

A **Periodic Sentence** is one which is so constructed that it does not give a completed meaning until the very close. The main point is kept in suspense until all the subsidiary members and clauses are disposed of.

Example from Temple. — The following, from Sir William Temple, is an example of a periodic sentence:

If you look about you, and consider the lives of others as well as your own; if you think how few are born with honor, and how many die without name or children; how little beauty we see, and how few friends we hear of; how many diseases, and how much poverty there is in the world; you will fall down upon your knees, and, instead of repining at your affliction, will admire so many blessings which you have received at the hand of God.

Example from Milton. — If the opening lines of Paradise Lost were to stop at "heavenly Muse," in the sixth line, the sentence would be periodic. Short of these words there is no point where there would be a completed meaning.

> Of man's first disobedience, and the fruit
> Of that forbidden tree, whose mortal touch
> Brought death into the world, and all our woe,
> With loss of Eden, till one greater Man
> Restore us, and regain the blissful seat,
> Sing, heavenly Muse.

Example Continued. — The author, however, does not stop the sentence here, but goes on for eleven lines farther, adding clause upon clause, and thought upon thought, until the periodic character of the sentence disappears altogether. The sentence does not actually stop until the end of the sixteenth line, although there are several places before that where a close might be made without incompleteness. Thus:

> Sing, heavenly Muse, | that on the secret top
> Of Oreb, or of Sinai, didst inspire
> That shepherd, who first taught the chosen seed,
> In the beginning how the heaven and earth
> Rose out of chaos: | or, if Sion hill
> Delight thee more, and Siloa's brook that flowed
> Fast by the oracle of God, I thence
> Invoke thy aid to my adventurous song, |
> That with no middle flight intends to soar
> Above the Aonian mount, | while it pursues
> Things unattempted yet in prose or rhyme.

It is obvious that a completed meaning would have been given, had the sentence stopped at "chaos," at "song," or at "mount."

2. Loose Sentences.

A Loose Sentence is one which is so constructed that it may be brought to a close at two or more different places, and in each case give a completed meaning.

Uses of the Loose Sentence. — A Loose Sentence is not necessarily faulty. When the sentences are all entirely periodic in structure, the composition becomes monotonous and stiff. A proper variety requires, in long pieces especially, that periodic sentences should be interspersed occasionally with those that are loose in their structure.

Dangers of the Loose Sentence. — The danger with most writers is that of having too many loose sentences, and of indulging in this mode of expression through mere carelessness. The proper management of the loose sentence, where it is used, requires much care and skill. Young and inexperienced writers should aim almost uniformly to make their sentences periodic.

Difference of Writers in this respect. — Writers differ much in the formation of their sentences in this respect. In modern writings, the short, rounded period is much more common than it was some centuries ago. Much of the solemn pomp and majestic stateliness of Milton's style, whether in prose or verse, is due to the fact that his sentences are rarely periodic. It would be a mistake, however, to suppose, on this account, that they are careless or unstudied. On the contrary, they are thoroughly artistic, and they show as much studious care as the most highly finished periods of Macaulay.

The following is an example from **Milton**:

Then amidst the hymns and hallelujahs of saints, some one may perhaps be heard offering, at high strains in new and lofty measures, to sing and celebrate thy divine mercies, and marvellous judgments in this land throughout all ages; whereby this great and warlike nation, instructed and inured to the fervent and continual practice of truth and righteousness, and casting far from her the rags of her old vices, may press on hard to that high and happy emulation to be found the soberest, wisest, and most Christian people at that day, when Thou, the eternal and shortly expected King, shalt open the clouds to judge the several kingdoms of the world, and distributing national honors and rewards to religious and just commonwealths, shalt put an end to all earthly tyrannies, proclaiming thy universal and mild monarchy through heaven and earth; where they, undoubtedly, that by their labors, counsels, and prayers, have been earnest for the common good of their religion and their country, shall receive above the inferior orders of the blessed the regal addition of principalities, legions, and thrones into their glorious titles, and, in supereminence of beatific vision, progressing the dateless and irrevoluble circle of eternity, shall clasp inseparable hands with joy and bliss, in overmeasure for ever.*

Compare this with the following from **Macaulay**:

An acre in Middlesex is worth a principality in Utopia. The smallest actual good is better than the most magnificent promises of impossibilities. The wise man of the Stoics would, no doubt, be a grander object than a steam-engine. But there are steam-engines, and the wise man of the Stoics is yet to be born. A philosophy which should enable a man to feel perfectly happy while in agonies of pain, may be better than a philosophy which assuages pain. But we know that there are remedies which will assuage pain; and we know that the ancient sages liked the tooth-ache just as little as their neighbors.

The following paragraph from **Channing** will illustrate the same point:

* Of Reformation in England, last paragraph but one.

Beauty is an all-pervading presence. It unfolds in the numberless flowers of the spring. It waves in the branches of the trees and the green blades of grass. It haunts the depths of the earth and sea, and gleams out in the hues of the shell and the precious stone. And not only these minute objects, but the ocean, the mountains, the clouds, the heavens, the stars, the rising and setting sun, all overflow with beauty. The universe is its temple; and those men who are alive to it, cannot lift up their lives without feeling themselves encompassed with it on every side.

Recommendation to Beginners. — In a majority of cases, particularly with careless writers, if a sentence is not periodic, it is faulty. It is well therefore for beginners to make a special study of sentences in reference to this point, and to exercise themselves in reconstructing loose sentences so as to give them a periodic character.

Example.—Take the following:

We came to our journey's end, | at last, | with no small difficulty, | after much fatigue, | through deep roads, | and bad weather.

This is a very loose sentence, there being no less than five different places, at any one of which the sentence might be terminated, so as to be grammatically complete. The sentence may be reconstructed and made periodic, as follows:

At last, after much fatigue, through deep roads, and bad weather, we came, with no small difficulty, to our journey's end.

Archbishop Trench, justly celebrated for his contributions to our knowledge of the English tongue, is sometimes exceedingly careless in the construction of his sentences. The following is taken from the preface to his "Studies in the Gospels":

Gathering up lately a portion of what I had written, for publication, I have given it as careful a revision as my leisure would allow, have indeed in many parts rewritten it, seeking to profit by the results of the latest criticism, as far as I have been able to acquaint myself with them.

No one versed in composition can read this sentence without feeling that it is put together very loosely. First, the words "for publication" are out of place. Standing where they do, they make the author say that he "had written for publication," which is just the opposite of what he means. His meaning is that he had written a good many things, and he now gathers them up for publication. By transposing these words to their proper place, and by dividing the passage into two distinct sentences, the whole becomes more clear to the apprehension of the reader.

Gathering up lately for publication a portion of what I had written, I have given it as careful a revision as my leisure would allow. I have indeed in many parts rewritten it, seeking to profit by the results of the latest criticism, as far as I have been able to acquaint myself with them.

Another Example from Trench. — The sentence following the one already quoted is even more faulty in construction. It is as follows:

For my labors I shall be abundantly repaid, if now, when so many controversies are drawing away the Christian student from the rich and quiet pastures of Scripture to other fields, not perhaps barren, but which can yield no such nourishment as these do, I shall have contributed aught to detain any among them.

In attempting to give a periodic form to a loose sentence of this kind, it is sometimes necessary to reconstruct the sentence entirely. The best perhaps that can be done, in the present instance, is to make it read thus:

For my labors I shall be abundantly repaid, if I shall have contributed aught to detain the Christian student among the rich and quiet pastures of Scripture, now when so many controversies are drawing him away to other fields, not perhaps barren, but which can yield no such nourishment as these do.

Examples for Practice.

[The following Loose Sentences are to be reconstructed, so as to become Periodic.]

1. Shaftesbury's strength lay in reasoning and sentiment, more than in description; however much his descriptions have been admired.

2. They aspired to gaze full on the intolerable brightness of the Deity, instead of catching occasional glimpses of him through an obscuring veil.

3. They despised all the accomplishments and all the dignities of the world, confident of the favor of God.

4. Milton always selected for himself the boldest literary services, that he might shake the foundations of debasing sentiments more effectually.

5. Milton's nature selected and drew to itself whatever was great and good from the parliament and from the court, from the conventicle and from the cloister, from the gloomy and sepulchral circles of the Roundheads and from the Christmas revel of the hospitable Cavalier.

6. She had probably already filled her pitcher, when the stranger at the well, whom she may have seen only to avoid, for she recognized in him those unmistakable features of Jewish physiognomy with which the Samaritans had nothing in common, to her surprise addressed her.

7. It is certain that his contrivances seldom failed to serve the purpose for which they were designed, whatever may be thought of the humanity of some of them.

8. Burke's mind, at once philosophical and poetical, found something to instruct and to delight, in every part of those huge bales of Indian information, which repelled almost all other readers.

9. When Hastings was first impeached, if he had at once pleaded guilty, and paid a fine of fifty thousand pounds, he would have been better off, in every thing except character.

10. He would still have had a moderate competence, after all his losses, if he had practised a strict economy.

11. It is to the citizens, — our object, to assure to our country a tranquil future, — not as ordering, but as offering patriotic counsel, we address ourselves; to the end that, as in the humblest dwelling, the son may succeed the father in peace and quiet on the throne.

12. Some wished to come to the assistance of the defeated general; others laughed and encouraged her; and still others, men in blue blouses and heavy hob-nailed shoes, who were regular customers at the Green Hat with their wagons and horses, and bore no good-will to the rope-dancers, because they interfered with their accustomed comfort, spoke low of "rabble," and "turn them out," a sentiment which in its turn displeased a few enthusiastic admirers of high art.

13. Whether she is still wandering about in the desert, like Lady Stanhope, with a man who had ceased, when Sydney met them, to exhibit the devotion of a lover, in trained skirts, with the latest pattern gloves and bonnet, with Marie Stuart points, or whether she sickened of the Orient and came back to Europe, is not known.

14. His habitation is some poor thatched roof, distinguished from his barn by the loop-holes that let out smoke, which the rain had long since washed through, but for the double ceiling of bacon on the inside, which has hung there from his grandsire's time, and is yet to make rashers for posterity.

15. The new philosophy has introduced so great a correspondence between men of learning and men of business; which has also been increased by other accidents amongst the masters of other learned professions; and that pedantry which formerly was almost universal is now in a great measure disused, especially amongst the young men, who are taught in the universities to laugh at that frequent citation of scraps of Latin in common discourse, or upon arguments that do not require it; and that nauseous ostentation of reading and scholarship in public companies, which formerly was so much in fashion.

16. However, this proved a troublesome work, and after all, ineffectual for the security of men's private morals, which the example

of the licentious story, according to the latter, would not fail to influence, how well soever the allegoric interpretation was calculated to cover the public honor of religion; so that the more ethical of the philosophers grew peevish with what gave them so much trouble, and answered so little to the interior of religious practice.

17. An unseen hand sweeps over the keys of the mighty instrument, which, after centuries of study, men are just beginning to understand, and the listening ear catches the swell of the deep notes of triumph, while glad notes of rejoicing and bitter sounds of woe make no discord, called forth by the master-hand.

18. The sides of the crater went sheer down to a great depth, enclosing a black abyss which, in the first excitement of the scene, the startled fancy might well imagine extending to the bowels of the earth, from which there came rolling up vast clouds, dense, black, sulphurous, which at times completely encircled them, shutting out everything from view, filling eyes, nose, and mouth with fumes of brimstone, forcing them to hold the tails of their coats or the skirts (it 's all the same thing) over their faces, so as not to be altogether suffocated, while again after a while a fierce blast of wind driving downward would hurl the smoke away, and dashing it against the other side of the crater, gather it up in dense volumes of blackest smoke in thick clouds which rolled up the flinty cliffs, and reaching the summit bounded fiercely out into the sky, to pass on and be seen from afar as that dread pennant of Vesuvius, which is the sign and symbol of its mastery over the earth around it and the inhabitants thereof, ever changing and in all its changes watched with awe by fearful men who read in those changes their own fate, now taking heart as they see it more tenuous in its consistency, anon shuddering as they see it gathering in denser folds, and finally awe-stricken and all overcome as they see the thick black cloud rise proudly up to heaven in a long straight column at whose upper termination the colossal pillar spreads itself out and shows to the startled gaze the dread symbol of the cypress-tree the herald of earthquakes, eruptions, and . . . . . — *The Dodge Club.*

3. Balanced Sentences.

A Balanced Sentence is one containing two clauses which are similar in form and to some extent contrasted in meaning. A Balanced Sentence is seldom loose, though not necessarily periodic.

Dr. Johnson abounds in sentences of this kind. The following are examples:

The style of Dryden is capricious and varied, that of Pope is cautious and uniform. Dryden obeys the motions of his own mind, Pope constrains his mind to his own rule of composition. Dryden is sometimes vehement and rapid, Pope is always smooth, uniform, and level. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation, Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller.

Dryden knew more of man in his general nature, and Pope in his local manners. The notions of Dryden were formed by comprehensive speculation, and those of Pope by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope.

The man is little to be envied whose patriotism would not gain force on the plains of Marathon, or whose piety would not grow warmer among the ruins of Iona.

Junius affords numerous examples:

But, my lord, you may quit the field of business, though not the field of danger; and, though you cannot be safe, you may cease to be ridiculous.

They are still base enough to encourage the follies of your age, as they once did the vices of your youth.

Even now they tell you, that as you lived without virtue you should die without repentance.

Pope. — Perhaps no English writer has given more finished specimens of this kind of sentence than Pope, and that both in his poetry and in his prose.

Worth makes the man, the want of it the fellow.

Homer was the greater genius; Virgil the better artist; in the one, we most admire the man; in the other, the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow; Virgil, like a river in its banks, with a constant stream. And when we look upon their machines, Homer seems like his own Jupiter, in his terrors, shaking Olympus, scattering the lightnings, and firing the heavens; Virgil, like the same power, in his benevolence, counselling with the gods, laying plans for empires, and ordering his whole creation.

Various Sources.—The following examples are from various sources:

In peace, children bury their parents; in war, parents bury their children.

If you wish to enrich a person, study not to increase his stores, but to diminish his desires.

Words are the counters of wise men, and the money of fools.

A juggler is a wit in things, and a wit a juggler in words.

When we meet an apparent error in a good author, we are to presume ourselves ignorant of his understanding, until we are certain that we understand his ignorance.

Charity creates much of the misery it relieves, but does not relieve all the misery it creates.

Not that I loved Cæsar less, but that I loved Rome more.

Use of the Balanced Sentence. — The Balanced Sentence is well suited to satire and epigram, and to essays in which characters are delineated, or subjects are set off by contrast. It may often be used also in declamation and oratory. But it is rarely proper in narrative, or in description.

Hebrew Poetry. — Balanced sentences of a somewhat peculiar kind are to be found in Hebrew poetry. The sort of construction here referred to is called **Parallelism**, and is an invariable characteristic of Hebrew verse.

A wise son maketh a glad father: but a foolish son is the heaviness of his mother.

Treasures of wickedness profit nothing: but righteousness delivereth from death.

The Lord will not suffer the soul of the righteous to famish: but he casteth away the substance of the wicked.

He becometh poor that dealeth with a slack hand: but the hand of the diligent maketh rich.

He that gathereth in summer is a wise son: but he that sleepeth in harvest is a son that causeth shame.

Blessings are upon the head of the just: but violence covereth the mouth of the wicked.

The memory of the just is blessed: but the name of the wicked shall rot.

The book of Job, the Psalms, Proverbs, Song of Solomon, Ecclesiastes, a large part of the Prophetical books, and the poetical portions of all the other books, are made up entirely of these parallelisms.

4. Short and Long Sentences.

Short and Long.—The division of sentences into Short and Long does not require definition. The terms explain themselves. It is well, however, to notice the rhetorical effect produced by each.

Rhetorical Effect.—A fact or a truth, expressed in several short detached sentences, is usually more easily understood than when expressed in one long, involved sentence. Short sentences also give sprightliness and animation to the style. On the other hand, too great a succession of short sentences becomes monotonous and tiresome. A long sentence also, if well constructed, gives a fine opportunity for climax.

French and German Writers. — French writers generally are characterized by their fondness for this kind of sentences, while Germans

are equally remarkable for sentences which are long, involved, and cumbersome.

Bishop Doane.—Among American writers of note, Bishop Doane habitually cast his thoughts into the form of brief, epigrammatic sentences, and not unfrequently carried his partiality for this style of writing to an extreme. The following are examples from his sermons:

"The church's work is spirit-work. Not to be done amid the heat and noise of controversy; not to be done through the polemic rage of pamphlets, and of newspapers; not to be done in the Conventions and Councils of the Church. It must be done in private. It must be done in the closet. It must be done in the sanctuary. It must be done in schools. It must be done in families. It must be done in parishes. It must be done in the room of sickness. It must be done in the death chamber." Works, Vol. 2, p. 374.

"Look at the Deacon Stephen. His faithful proclamation of the word offends the Jews. They cannot combat him with reason or with truth. They hire false witnesses. They stir the people up. They set him before the Council. They condemn him falsely. They cast him from the city. They bind, they strip, they starve him. He stands. He looks to heaven. He prays for them. He dies."—Vol. 2, p. 521.

Rule on the Subject.—In regard to the use of these several kinds of sentences, Periodic and Loose, Balanced, Short and Long, the only general rule that can be given is to study variety.

The ear tires of any one kind of sentences, when long continued. The style becomes monotonous. It is better even to introduce occasionally a sentence that by itself would be faulty, than to have sentences in long succession all formed on the same model, however excellent that model may be.

NOTE. The practice of reconstructing sentences, resolving long complex sentences into short ones, and combining short independent sentences into long connected ones, is a very useful exercise for the student. In making these changes, a slight change of words is sometimes necessary. It is also necessary occasionally to introduce a new word, such as *but*, *and*, *therefore*, *however*, and the like. The sentences thus reconstructed are not necessarily improved thereby. The object of the exercise is to learn how to vary the form of a sentence and yet express clearly the meaning. Whether in any particular case the form should be thus changed must be left to the taste and judgment of the writer.

Example. "Few words she uttered; and they were all expressive of some inward grief which she cared not to reveal; but sighs and groans were the chief vent which she gave to her despondency, and which, though they discovered her sorrows, were never able to ease or assuage them."

Sentence Reconstructed. Few words she uttered; and they were all expressive of

some inward grief which she cared not to reveal. Sighs and groans, *however*, were the chief vent which she gave to her despondency. *These*, though they discovered her sorrows, were never able to ease or assuage them.

Examples for Practice.

[Note. The examples which follow are partly long sentences which are to be resolved into short ones, and partly short sentences which are to be combined into long ones.]

1. I know that that prayer will be answered. I know that that love will be shed abroad. I know that it will swell all hearts. I know that it will kindle every tongue. I know that it will be in every hand more than a sword of fire.

2. The countess was prevailed on by her husband, the mortal enemy of Essex, not to execute the commission; and Elizabeth, who still expected that her favorite would make this last appeal to her tenderness, and who ascribed the neglect of it to his invincible obstinacy, was, after much delay and many internal conflicts, pushed by resentment and policy to sign the warrant for his execution. [Divide into four sentences.]

3. The wise ministers and brave warriors who flourished under her reign, share the praise of her success. Instead, however, of lessening the applause due to her, they make great addition to it. [Combine into one sentence.]

4. As the disposition to criticize, and to be disgusted, is, perhaps, taken up originally by imitation, and is, unawares, grown into a habit, which, though at present strong, may nevertheless be cured, when those who have it are convinced of its bad effects on their felicity; I hope this little admonition may be of service to them, and put them on changing a habit, which, though in the exercise it is chiefly an act of imagination, yet has serious consequences in life, as it brings on real griefs and misfortunes.

5. The land journey was no longer thought of. The Greeks were too well known. They had but recently massacred the Latins in Constantinople. Vessels were required for the voyage by sea. The Venetians were applied to. The traders took advantage of the necessity of the Crusaders. They would not supply them with transports under eighty-five thousand marks of silver. They chose to take a share in the Crusade. In return they stipulated for a moiety of the conquests.

6. At first, this immense concert of simple and barbarous voices — like the chanting on Christmas eve, in the sombre light of a huge cathedral — sounds harsh and grating on the ear, and strange accents, singular and fearful and hardly human voices, mingle in the

deep acclaim; so as to render it doubtful whether you have the hymn of thanksgiving for our Saviour's birth, or the dissonant strains of the Festival of Fools, making a wild, fantastic harmony, unlike aught else, and in which every hymn seems to mingle, from the solemn strain of *Dies Iræ* to the thrilling burst of the *Alleluia*.

7. Many a wife sinks into the character of a mere housekeeper. The husband accepts the arrangement. One is not expected to chat with one's housekeeper. One is not expected to stay in of an evening to please her. This consideration explains a phenomenon exhibited in some households.

8. I am satisfied. The ship sails on. We cannot see, but we can dream. We have no work, no pain. I like the ship. I like the voyage. I like the company. I am content.

9. The story of the waxen wings that were melted by the sun is no unmeaning fable, and the continued efforts made to invent a balloon, or other contrivances for aërial navigation, is but an expression of the great tendency of humanity to reach upward and beyond for something more than it sees.

10. Antony has done his part. He holds the gorgeous East in fee. He has avenged Crassus. He will make kings, though he be none. He is amusing himself, and Rome must bear with him. He has his griefs as well as Cæsar. Let the sword settle their disputes. But he is no longer the man to leave Cleopatra behind. She sails with him, and his countrymen proclaim how low he has fallen.

11. The Englishman is taciturn. The Frenchman is vivacious. The Spaniard is morose. The American is talkative. The German is meditative.

12. The time is short. Much remains to be done. Prepare for action.

13. Novels as a class are injurious to young people. They destroy the taste for more solid reading. They cultivate the emotions to an undue extent. They convey false impressions of life.

14. A heavy cannonade was kept up for five consecutive hours. At last the line was broken. The troops retreated in the best possible order.

15. Monkeys belong to the order of bimanae, or animals possessing two hands, living generally in trees, and possessing great agility and strength, although some of them are remarkably small, and none of them attain to the great size of the elephant, which is, perhaps, the largest animal extant.

II. RULES FOR THE CONSTRUCTION OF SENTENCES.

RULE I.—CLEARNESS.

The Words should be so arranged that the Meaning cannot be mistaken.

The Order of the Words Important. — Care in the arrangement of the words is especially important in a language like the English, which has so few grammatical terminations. In Latin and Greek, the relation of a word to the other words of the sentence is known at once by its form. But in English we have to indicate these relations by the place in which the word stands.

Example. Were we to say, "The boy the girl sees," there is nothing to show which noun is the subject and which the object of "sees." If we turn the words into Latin, leaving them in the same order that they now have, the meaning is made plain by the termination of the nouns, and is changed at will by a change of the termination. *Puer puellam videt* means "The boy sees the girl." *Puerum puella videt* means "The girl sees the boy." What we indicate in Latin by the form of a word, we are obliged in English to indicate by its position. Hence it becomes of great importance in English composition to arrange the words in such a manner that the meaning will be obvious, and cannot be misunderstood.

Let us proceed to some particulars.

1. Position of the Adverbs.

Ambiguity is often produced by the improper position of the adverbs. Care should be taken to place the adverb as near as possible to the word which it qualifies, and in such a position, either before or after, that it cannot easily be taken to qualify any other word.

"I *only* bring forward some things." — *Dean Alford.* Here, "*only*" is so placed as to qualify "bring," and raises the query, what else the author proposed to do, or could do, besides bringing these things forward. What he intended to say, was that these things were only a part of what he had at his disposal. The "only" has reference to the "some things," and should be placed as near to those words as possible. If placed immediately before them, the adverb might be construed with "forward." I bring the things forward only, not forward and backward, or not up and down. The true order of the words is, "I bring forward some things only. Plenty more might be said." Here the arrangement prevents the possibility of mistake.

"By greatness, I do not *only* mean the bulk of any single object, but the largeness of a whole view." — *Addison.* Here, "only" is so placed as to qualify "mean," and might raise the question, What else does he intend to do? In like manner, if the adverb

is placed after "bulk," the question might be asked, If it is the bulk only that you are speaking about, why not speak also of the color, or the weight? The proper order is, "By greatness, I do not mean the bulk of any single object *only*, but the largeness of a whole view." In the sentence as thus arranged, "only" carries the mind back to the whole phrase "the greatness of a single object," and thus brings out perfectly the contrast intended by the author, "the largeness of a whole view."

For a correct use of the word, see Ezekiel 14: 16. "Though these three men [Noah, Daniel, and Job] were in it [the land], as I live, saith the Lord God, they shall deliver neither sons nor daughters; they *only* shall be delivered, but the land shall be desolate."

"Theism can *only* be opposed to polytheism, or [to] atheism."—*Shaftesbury.* Did the author mean that theism is capable of nothing else, except being opposed to polytheism, or to atheism? or did he mean that polytheism and atheism are the only things to which it can be opposed? If the latter, the correct order would be: "Theism can be opposed only to polytheism, or [to] atheism." That is, it can be opposed to these things and to nothing else.

"In all abstract cases where we *merely* speak of numbers, the verb is better singular." *Alford.* The question might be asked, what if we *write* of numbers, as well as speak of them? But the author evidently intended the "merely" to limit "numbers;" and he should have written, "In all cases where we speak of numbers *merely*, the verb is better singular."

"The Romans understood liberty *at least* as well as we."—*Swift.* If, in reading this, we emphasize "liberty," the meaning is, that whatever else we understand better than the Romans did, *liberty*, at least, was one thing which they understood as well as we do. If, on the other hand, we put the emphasis on "we," the meaning is, liberty was understood by them well, as well at least as by us, probably better. This meaning, which appears to be what the author intended, would have been expressed without ambiguity by arranging the words thus: "The Romans understood liberty, as well, at least, as we."

Blair's Remark. — On this part of the subject, Blair makes the following judicious remark:

"In regard to such adverbs as *only*, *wholly*, *at least*, the fact is that in common discourse, the tone and emphasis we use in pronouncing them generally serves to show their reference, and to make the meaning clear; and hence we acquire a habit of throwing them in loosely in the course of a period. But, in writing, where a man speaks to the eye, and not to the ear, he ought to be more accurate; and so to connect those adverbs with the words which they qualify, as to put his meaning out of doubt, upon the first inspection."

Examples for Practice.

[The student is expected to criticize and correct the following sentences in regard to the position of the adverb.]

1. There are certain miseries in idleness which the idle can only conceive.

2. The good man not only deserves the respect, but the love of his fellow-beings.

3. He is considered generally insane.

4. California not only produces gold in abundance, but quicksilver also.

5. It was by the English, French, Spanish, and Dutch, that the New World was principally colonized.

6. If education refined only the manners, we might do without it; but it also disciplines the mind and improves the heart.

7. The productions mostly consist of corn and cotton.

8. It was by hunting and fishing that the Indians chiefly subsisted.

9. Cook potatoes with their jackets, as I call them, on.

10. They allowed themselves to be drawn off when only wearied of their own excesses.

11. It was the advantage gained precisely by the Saxons which ruined them.

12. One among royal houses alone did not recognize the rights of women.

13. Port wine is now only favored by two classes.

14. To contemplate abstract subjects only disciplines the mind, rarely if ever interesting it.

15. If the genius of the dramatist only can be brought to recognize the great responsibilities of his calling.

16. I never expect to see Europe.

17. I always expect to spend my money as fast as I get it.

18. The light, sandy soil only favors the fern.

19. He was elected, but only was seen twice in the House.

20. I only distribute them among the lower ranks.

21. I only spoke to him. I did not speak to any one else.

22. The French nearly lost five thousand men.

23. He merely accompanied me to the brook. I was obliged to go the rest of the way by myself.

24. I did not talk to him, but to you.

25. He called to John mildly, pursuing his way calmly and slowly along the stream.

2. Position of Adverbial Clauses and Adjuncts.

What has been asserted of adverbs, is equally true of what may be called adverbial clauses and adjuncts. By an adverbial clause or adjunct is meant a number of words, which, taken together, limit the meaning of some other word. All such clauses or adjuncts should be so placed that they cannot easily be taken to qualify any other word than that for which they are intended.

"It contained a warrant for conducting me and my retinue to Traldragdubb, or Trildrogdrib, for it is pronounced both ways, as near as I can remember, by a party of ten horse." — *Swift.* What the author means to say, is that he and his retinue are to be *conducted* by a party of ten horse. What he does say, is that this place with the hard name is *pronounced* both ways by a party of ten horse.

"The following lines were written by an esteemed friend, who has lain in the grave for many years, for his own amusement." — *Anonymous.* The author means that his friend had written the lines for his own amusement. What he says, is that his friend has lain in the grave many years for his own amusement!

In the English House of Commons, a speaker once said that a certain witness had been "ordered to withdraw from the bar in consequence of being intoxicated, by the motion of an honorable member," — as if the witness was intoxicated by the motion! The speaker meant, that, "in consequence of being intoxicated, the witness, by the motion of an honorable member, had been ordered to withdraw from the bar of the House."

"The beaux of that day used the abominable art of painting their faces, as well as the women." — *D'Israeli.* That is, the beaux not only painted their faces, but painted the women also! The author meant to say, "The beaux of that day, as well as the women, used the abominable art of painting their faces."

"I remember when the French band of the 'Guides' were in this country, reading in the 'Illustrated News.'" — *Alford.* The author seems to say that these Frenchmen were reading in the Illustrated News. He means, "I remember reading in the Illustrated News, when the French band of the 'Guides' were in this country."

Examples for Practice.

[The student is expected to criticize and amend the following sentences, in regard to the position of the adverbial adjuncts and clauses.]

1. There is something that whispers of faith, too, in repose.

2. He was born in the old New England town, whose colonial history is so tragically memorable, on the 4th of July, 1804.

3. I could see that the floor had been swept with half an eye.

4. The enemy attacked us before the day had begun to break at three o'clock in the morning.

5. He went to town, driving a flock of sheep, on horseback.

6. Wanted, a young woman to take care of two orphan children, of a religious turn of mind.

7. Dr. Hall will deliver a lecture on the importance of taking exercise before breakfast at three o'clock in the afternoon.

8. Wanted, a room for a single gentlemen, twelve feet long and six feet wide.

9. Lost, a cow belonging to an old woman, with brass knobs on her horns.

10. She lived a life of virtue, and died of the cholera morbus, caused by eating green fruit, in the full hope of a blessed immortality, at the age of twenty-one. Reader, go thou and do likewise.

11. The undersigned took up two young mares, four or five years

old, a dark iron-gray, one had a wart on the right side of his head, eight miles north of Altoona.

12. He merely asks leave to come and play a little solo, on the bagpipes, of his own composing.

13. A man with one eye named Robert Welch.

14. Lost by a poor lad tied up in a brown paper with a white string a German flute with an overcoat and several other articles of wearing apparel.

15. Nature tells me, I am the image of God, as well as Scripture.

16. I lived in a small house which for a pleasant back opening Sir Matthew Hale had a mind to; but he caused a stranger, that he might not be suspected to be the man, to know of me whether I were willing to part with it before he would meddle with it.

17. The thirty years, from the year 1672 to his death, in which he acted so great a part, carry in them many amazing steps of a glorious and distinguishing Providence.

18. Though I can't say I ever actually saw a ghost in my life, yet I am certain I should know one if I saw him, better than that comes to.

19. The transition is commonly made with ease from these to the higher and more important duties of life.

20. Passengers are requested to purchase tickets before entering the cars at the company's office.

21. The motion of the pendulum is repeated in the vibration of atoms of ether, not recognizable by the senses.

22. The author's object is to represent for his own pleasure the things witnessed, in as vivid and correct a manner as possible.

23. I recommend to you to take yourself back, and be talked to presently, you fool, while there 's time to retreat.

24. When at last we got into town, the people came out to their doors, all aslant and with streaming hair, making a wonder of the mail that had come through on such a night.

25. A child was run over by a heavy wagon, four years old, wearing a short pink dress, and bronze boots, whose parents are not yet found.

26. I would like the congregation to be seated, as I wish to say a few words, before I begin.

27. They laid the three peacefully to rest in the little shaded church-yard beneath the trees, under whose shadow they had chatted with those now surviving a thousand times.

28. He by no means despaired of seeing her come out of the cloud which now covered her with a meek and grateful heart.

29. Banks of sea-weed were piled up around these huts, kept down from the power of the wind by large stones laid on the top, to exclude the cold and snow of winter.

30. I cannot think of leaving you without distress.

31. He felt himself more unworthy every day of such a privilege as life seemed to him to be passed in the intimate society of such a woman.

32. Unlimited authority was given to the female dominion, for everything that might be appropriated to their position, and consistent with their known principles of domestic life, in the arrangements for the important event.

33. Among the first arrivals was Mr. Derby, now so loved by every one, who was to officiate on the occasion.

34. They present an attractive, consistent, and amiable example in the community, of the things which are pure, lovely, and of good report.

35. There was a little church mission a few miles from the fort, in the country, maintained by the English Society.

3. Squinting Construction.

In connection with these examples it is well to notice what the French call a "squinting" construction. By this is meant a word, or a grammatical expression, thrown into the middle of a sentence, in such a place that it looks both ways, so to speak; that is, it can be connected in meaning either with what goes before, or with what follows. This is a very common source of ambiguity.

"When I hear a person use a queer expression, or pronounce a name *in reading* differently from his neighbors, it always goes down, in my estimate of him, with a ruinous sign before it."—*Alford.* Here the words "in reading" look two ways. They may be construed either with those which precede, or with those which follow. We may understand the author as saying either "pronounce a name in reading," or "in reading differently from his neighbors." The proper arrangement would be: "When I hear a person use a queer expression, or, in reading, pronounce a name differently from his neighbors," &c.

"Though some of the European rulers may be females, *when spoken of altogether*, they may be correctly classified under the denomination 'kings.'"—*Alford.* This may be understood to mean that "some of the European rulers may be females when spoken of altogether." What the author really meant may be expressed by transposing the words italicized and putting them immediately after "they may." Thus: "Though some of the European rulers may be females, they may, when spoken of altogether, be correctly classified under the denomination 'kings.'"

"Are these designs, which any man, who is born a Briton, *in any circumstances*, ought to be ashamed to avow?" The words in italics squint. They may look back to "born," or forward to "ashamed." The sentence may mean a "man who in any

circumstances is born a Briton," or that he "ought not in any circumstances to be ashamed." The words should be arranged thus: "Are these designs, which any man, who is born a Briton, ought in any circumstances to be ashamed to avow?"

The Arrangement may be Faulty without being Ambiguous. — In many instances of faulty arrangement, such as those which have been quoted, there is perhaps no real ambiguity. The meaning which the construction suggests is so thoroughly absurd, that we see at once that the author must have meant something else. The effect of the bad construction, therefore, is not so much to make the sentence ambiguous, as to make it obscure. Obscurity, however, is a fault quite as much as ambiguity.

General Rule.—The writer should never require of the reader, in order to an understanding of the meaning, any greater degree of attention than is absolutely necessary.

The Reason.—Whatever attention we are obliged to give to the words, in order to take in their meaning, is so much deducted from the force of the sentiments.

Quintilian's Rule.—"Care should be taken," says Quintilian, "not that the hearer *may* understand, but that he *must* understand, whether he will or not."

Language a Transparent Medium.—Language has been well compared to air, glass, water, or other transparent medium, through which material objects are viewed. "If," says Campbell, "the medium through which we look at any object is perfectly transparent, our whole attention is fixed on the object; we are scarcely sensible that there is a medium which intervenes, and we can hardly be said to perceive it. But if there is any flaw in the medium, if we see through it but dimly, if the object is imperfectly represented, or if we know it to be misrepresented, our attention is immediately taken off the object to the medium. We are then anxious to discover the cause, either of the dim and confused representation, or of the misrepresentation, of things which it exhibits, that so the defect in vision may be supplied by judgment. The case of language is precisely similar. A discourse, then, excels in perspicuity when the subject engrosses the attention of the hearer, and the language is so little minded by him, that he can scarcely be said to be conscious it is through this medium he sees into the speaker's thoughts."

Example. In the following passage from Browning, it is impossible to determine from the sentence itself, whether it was the "chief" or the "boy" who fell dead:

> "You're wounded!"—"Nay," his soldier-pride
> Touched to the quick, he said,
> "I'm killed, sire," and his *chief* beside
> The smiling *boy* fell dead.

Examples for Practice.

[The student is expected to point out the squinting clause in each of the following sentences, and to reconstruct the sentences so as to make them free from this fault.]

1. The poor little beggar longed for some fruit, and after searching from one end of the market to the other, for a penny, at length, bought an apple.

2. Substances which have been innocuous, through the winter months, become fruitful in insalutary influences.

3. This part of our good fame in the olden time was forfeited by the negligence of the authorities.

4. Yet we fancy that Franklin, the philosopher, in small things as well as great, rejoiced in his heart when house-cleaning day came.

5. The wild fellow in Pretonius, who escaped upon a broken table from the furies of a shipwreck, as he was sunning himself upon the rocky shore, espied a man rolled upon his floating bed of waves.

6. He [Gibbon] incurred the imputation of avarice, while he was, in fact, exceedingly generous, simply by his ignorance of the purchasing power of money.

7. They arose, to a degree, comforted and tranquil.

8. The wreck of his vessel upon the sand-bar remained, in all those succeeding years, a monument of his departure in the midst of the sea.

9. They came together to good Dr. Bemis, to offer themselves, as they said, to sign their shipping-papers with the Lord.

10. When the morning came and their breakfast was over, to their surprise, Mr. Dalton's carriage stood before the door.

11. Any one whom he considered in all things subject to his absolute command.

12. Mr. Derby caught his opportunity, as Colonel Brenton finished his last appeal, to open to him the whole provision of grace and forgiveness.

13. "It shames man not to feel man's human fear."—*Lord Lytton's King Arthur.*

14. This monument was erected to the memory of John Smith, who was shot, as a mark of affection by his brother.

15. Tell him, if he is in the parlor, I do not care to see him.

16. Say to him, if he is in the wrong, he should retrace his steps.

4. Use of the Pronouns.

Ambiguity and obscurity are often produced by carelessness in the use of the **Pronouns.** "When a man gets to his *its*," says Cobbett, "I tremble for him." The skill with which a writer deals with the pronouns and other small connecting words is the best evidence of the extent to which he has attained a mastery of the art of composition.

Personal Pronouns. — When two or more masculine nouns occur in the same sentence, the use of "he" often becomes ambiguous. To avoid this ambiguity, some other form must be given to the expression, or, instead of using the pronoun, we must repeat the noun.

"The lad cannot leave his father, for if he should leave his father, *his father* would die."—Gen. 44: 22. A less skilful writer would have said, "if he should leave his father, *he* would die," leaving it uncertain whether it was the father or the son that would die.

Hallam, in his *Literature of Modern Europe*, says, "No one as yet had exhibited the structure of the human kidneys, Vesalius having examined *them* only in dogs," that is, having examined *human kidneys* in dogs! Read, "Vesalius having examined the kidneys of dogs only."

In a memoir of John Leyden, it is said, "The intellectual qualities of the youth were superior to *those* of his raiment," that is, superior to the *intellectual qualities* of his raiment! The writer meant probably that the qualities of the youth's intellect were superior to those of his raiment.

Dean Alford, in his "Plea for the Queen's English," has this sentence: "Two other words occur to me which are very commonly mangled by our clergy. One of *these* [words, or clergy?] is 'covetous,' and its substantive 'covetousness.' I hope some who read these lines, will be induced to leave off pronouncing *them* [lines, clergy, or words?] 'covetious' and 'covetiousness.' I can assure *them* [lines, readers, clergy, or words?] that when *they* [lines, readers, clergy, or words?] do thus call *them* [lines, readers, clergy, or words?], one at least of *their* [?] hearers has his appreciation of *their* [?] teaching disturbed." Mr. Moon has shown mathematically that this sentence is capable of ten thousand two hundred and forty different meanings!

"Men look with an evil eye upon the good that is in others; and think that *their* [others, or men?] reputation obscures *them* [?], and *their* [?] commendable qualities stand in *their* [?] light; and therefore *they* [?] do what *they* [?] can to cast a cloud over them [?], that the bright shining of *their* [?] virtues may not obscure *them* [?]." *Tillotson.* Here are no less than four words, "men," "others," "qualities," and "virtues," to any one of which the last "them" may refer. The other pronouns may refer severally to three or to two words, so that the sentence becomes a perfect jumble. By changing "others" to the singular, the pronouns will at once adjust themselves so that the meaning of the author will be perfectly clear. "Men look with evil eye upon

the good that is in *another;* and think that *his* reputation obscures them, *his* commendable qualities stand in their light; and therefore they do what they can to cast a cloud over *him*, that the bright shining of *his* virtues may not obscure them."

How to avoid Embarrassment. — A writer who becomes thus embarrassed in the use of the pronouns, in consequence of having to refer back to two different objects, or classes of objects, will almost always be able to extricate himself from the difficulty by thus changing the construction so as to make one object or class of objects singular and the other plural.*

Relative Pronouns. — The Relative Pronouns are used inaccurately oftener even than the Personal Pronouns.

"Many," says Swift, "act so directly contrary to this method, that, from a habit of saving time and paper, *which* they acquired at the University, they write in so diminutive a manner, that they can hardly read what they have written." Swift does not mean that they had acquired time and paper at the University, but that they had acquired this habit there. The sentence then should have been: "From a habit which they had acquired at the University, of saving time and paper, they write in so diminutive a manner."

"Thus I have fairly given you my own opinion, as well as that of a great majority of both houses here, relating to this weighty affair; upon *which* I am confident you may securely reckon." — *Swift.* Here, according to the construction, the person addressed may securely reckon upon this weighty affair. But as that would make nonsense, we are led to conjecture that the author meant his friend to reckon upon a majority of both houses. If so, the sentence should read: "Thus I have fairly given you my own opinion relating to this weighty affair, as well as that of a great majority of both houses here; upon which I am confident you may securely reckon."

---

* Burton gives a capital story of Billy Williams, a comic actor, which is a good illustration of the point now under consideration. Williams is represented as telling his experience in riding a horse belonging to Hamblin, the manager.

"So down I goes to the stable with Tom Flynn, and told the man to put the saddle on him."

"On Tom Flynn?"

"No, on the horse. So, after talking with Tom Flynn awhile, I mounted him."

"What! mounted Tom Flynn?"

"No! the horse; and then I shook hands with him and rode off."

"Shook hands with the horse, Billy?"

"No, with Tom Flynn; and then I rode off up the Bowery, and who should I meet in front of the Bowery Theatre but Tom Hamblin; so I got off and told the boy to hold him by the head."

"What! hold Hamblin by the head?"

"No, the horse; and then we went and had a drink together."

"What! you and the horse?"

"No, me and Hamblin; and after that I mounted him again, and went out of town."

"What! mounted Hamblin again?"

"No, the horse; and when I got to Burnham, who should be there but Tom Flynn, — he 'd taken another horse and rode out ahead of me; so I told the hostler to tie him up."

"Tie Tom Flynn up?"

"No, the horse; and we had a drink there."

"What! you and the horse?"

"No, me and Tom Flynn!"

Finding his auditors by this time in a *horse* laugh, Billy wound up with —

"Now, look here, — every time I say horse, you say Hamblin, and every time I say Hamblin, you say horse. I 'll be hanged if I tell you any more about it."

"We nowhere meet with a more glorious and pleasing show in nature, than what appears in the heavens at the rising and setting of the sun, *which* [sun, rising and setting, or show?] is wholly made up of those different stains of light, that show themselves in clouds of a different situation."—*Addison.* This sentence is not perhaps absolutely ambiguous, for after some study we find that the "which" must relate to "show." But the meaning is at least made obscure by the wide separation of the relative from its antecedent, and by the introduction of other nouns between the relative and its antecedent. This obscurity might have been avoided, and the meaning rendered entirely perspicuous by arranging the words thus: "We nowhere meet with a more glorious and pleasing show in nature, than that *which* appears in the heavens at the rising and setting of the sun, and *which* is wholly made up of those different stains of light," &c. Here the second "which" is connected by the conjunction with the first "which," and both refer back directly to "show," and cannot refer to anything else.

"It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures *which* nothing can protect us against, but the good providence of our Heavenly Father."—*Sherlock.* That is, nothing can protect us against treasures! The author meant: "It is folly to pretend, by heaping up treasures, to arm ourselves against the accidents of life, which nothing can protect us against, but the good providence of our Heavenly Father."

Examples for Practice.

[The student is expected to criticize and amend the following sentences, in reference to the improper use of the pronouns.]

1. Holland, a country wholly rescued from the sea, which possesses very little natural advantages, has been converted into one vast garden by the industry of its inhabitants.

2. Mr. French needs a surgeon, who has broken his arm.

3. The figs were in small wooden boxes, which we ate.

4. He needs no spectacles, that cannot see; nor boots, that cannot walk.

5. He must endure the follies of others, who will have their kindness.

6. Found, a white-handled knife, by a child, that has a broken back.

7. To rent, a house containing ten rooms, located in a pleasant village, which has a fine bay-window in front.

8. John at last found the key, locked the door, and went off, putting it in his pocket.

9. The farmer went to his neighbor and told him that his cattle were in his fields.

10. Robert promised his father that he would pay his debts.

11. They were persons of very moderate intellects even before they were impaired by their passions.

12. I shall be happy if I can contribute to your and my country's glory.

13. Mrs. Jones said to her daughter that perhaps she might go to the city for the zephyr she needed to finish the cushion for her sister's Christmas present.

14. There is a lane at the end of the town, where the young vicar from his study can see the young ladies passing on their way to the cottage of their pensioner, which is muddy and affords an excuse for joining them as they come back.

15. He is like a beast of prey, that is void of compassion.

16. His son, a youth of thirteen, was permitted to stay in prison with his father, who beholding his only surviving parent loaded with irons was overwhelmed with grief.

17. The captain of the ship swam ashore, and so did the cook. She was insured for fifteen thousand dollars, and was heavily loaded with iron.

18. During the procession, a child was run over, wearing a short red dress, which never spoke afterwards.

19. The mad dog bit a horse on the leg, which has since died.

20. When the travellers complained of the ferocity of his dogs, he said they were ill-bred curs.

21. Mary asked her mother if she might go with her, as she was sure she was going to buy something for her.

22. Did you take that book to the library, which I loaned you?

23. Life with him has ended in a sad mistake which began with such bright prospects.

24. The day has come of great rejoicing to many glad hearts which we have looked for so long.

25. The body was dragged ashore, and she identified the remains, which were much decomposed, by the clothing.

26. Mr. Greeley denied that he had ever used profane language in an interview which a certain newspaper reporter had put into his mouth.

27. When Abraham sat at his tent-door, according to his custom, waiting to entertain strangers, he espied an old man stooping and leaning on his staff, weary with age and travel, coming toward him, who was a hundred years of age.

28. There is a touching tenderness in a mother's tears, when they fall upon the face of her dying babe, which no eye can behold without emotion.

29. That is a better statement of the case than yours.

30. The teacher should be careful to find no fault with the superintendent in the hearing of the class, as this would weaken his influence.

31. In memory of the Rev. Gilbert Tennent, the first pastor of this church, whose evangelical labors were abundantly blessed in the ingathering of souls.

32. Every passenger is obliged to show their ticket before entering the car.

33. Gloried in the perfect independence of his control.

34. Dr. Bemis was the rector of the one Episcopal church in that town, to which this family had always belonged.

35. I don't think you can do good to anybody, if you set out with telling them how worthless and bad they are.

36. With her beloved daughter she kept up the most intimate fellowship of feeling and conversation, though she tried to hide from her all knowledge of her father's intense cruelty to her.

37. A refrigerator car is running on the New Jersey railroad for bringing fresh meat from Chicago.

38. Mr. Smith uttered no sentiment that might not have been uttered on the Sabbath, with strict propriety, or even in a place of worship.

39. Intemperance is the great moral evil at which it is aimed, by the concession of all mankind.

40. Mary asked her sister if she would bring her work-basket along, as she wished to make something for her mother.

41. Mr. Jones has just received a letter from Mr. Smith, saying that he is expected to deliver the next annual address.

Summary of Rule I. — The examples which have now been cited and commented on are sufficient to explain and enforce the first Rule for the construction of the sentence, namely, that *the words should be so arranged that the meaning cannot be mistaken.*

Three Things to be observed. — In carrying out this Rule, we must, in particular, see —

1. That every adverb and adverbial clause is made to adhere closely to the word which it is intended to qualify;

2. That where a circumstance is thrown in, it shall not hang loosely in the midst of a period, but be so placed as by its position to show clearly to which member of the sentence it belongs; and

3. That every pronoun shall be so placed as to suggest instantly to the mind of the reader the noun referred to.

RULE II.—EMPHASIS.

The Words should be so arranged as to give a conspicuous position to the two Main Parts of the Sentence, namely, the Principal Subject and the Principal Predicate.

Two Things of Prime Importance.—It is of prime importance to the reader or the hearer to know clearly and without effort, first, what the principal subject of discourse in the sentence is, and secondly, what is the principal thing intended to be said of that subject. All the other parts of the sentence are subsidiary to these two, and should be so arranged that these should strike at once both the eye and the ear.

1. The Principal Subject.

The Principal Subject is that about which mainly the writer intends to say something. The Principal Subject, as the term is here used, is not necessarily the Grammatical Subject.

"Nature, with most beneficent intention, conciliates and forms the *mind of man* to his condition." The context to this sentence shows that the author wished to say something, not about Nature, but about the mind of man. The "mind of man," therefore, is really the principal subject of discourse, though grammatically it is the object of the verbs "conciliates" and "forms." A different construction of the sentence will show this. "The mind of man is, by Nature's beneficent intention, conciliated and formed to his condition."

"The praise of judgment Virgil has justly contested with him [Homer], but his invention remains unrivalled."—*Pope.* Here the two qualities about which Pope wishes to make an assertion are *judgment* and *invention.* These then are the real subjects, though "judgment," in the first member of the sentence, is grammatically in the objective case.

Ordinarily, however, the grammatical subject and the principal subject are the same.

Examples are found in the following sentences:

"*Learning* taketh away the wildness, barbarism, and fierceness of men's minds."

"*The pleasures of the imagination*, taken in their full extent, are not so gross as those of sense, nor so refined as those of the understanding."

"*Our sight* is the most perfect and the most delightful of all our senses."

Rule.—The Principal Subject, whether grammatically in the nominative or in the objective case, should have a

conspicuous position in the sentence, and especially should stand clear and disentangled from other words that might clog it.

Most commonly and naturally the place for this subject is at the beginning of the sentence, as in the three sentences last quoted. But there may be cases in which the sense is rendered more striking by putting the subject at the end.

Example of Inversion. "On whatever side we contemplate Homer, what principally strikes us is his wonderful *invention.*" — *Pope.* The genius of our language does not greatly facilitate this kind of inversion. Still it may be practised occasionally, and sométimes with striking effect, as in the example just quoted.

Inversion produced by There and It. — The word "there," used as a mere expletive, is one of the contrivances we have for producing this inversion. "There was a man sent of God, whose name was John." "It" is used indefinitely for a similar purpose. "It was Brutus that gave the fatal blow."

An Example.—"The state was made, under pretence of serving it, in reality the prize of their contention, to each of these *opposite parties*, who professed in specious terms, the one a preference for moderate aristocracy, the other a desire of admitting the people at large to an equality of civil privileges." Here, the author means to make an assertion about the conduct of the "opposite parties." Yet these words, constituting the real subject, are so placed near the centre of the sentence, and so entangled and mixed up with other words, that the meaning is obscured. The sentence, therefore, should be remodelled, so as to give the subject a conspicuous position. This is done by Whately, as follows: "The *two opposite parties*, who professed in specious terms, the one a preference for moderate aristocracy, the other a desire of admitting the people at large to an equality of civil privileges, made the state, which they pretended to serve, in reality the prize of their contention." Here the true subject is at once brought before the mind of the reader, and the main assertion becomes clear and distinct, notwithstanding the numerous subsidiary ideas that are connected with it. The sentence, even in its amended form, is open to criticism, the words "in reality," towards the close, being capable of a squinting construction.

"It is not without a degree of patient attention, greater than the generality are willing to bestow, though not greater than the object deserves, that *the habit* can be acquired of examining and judging of our own conduct with the same accuracy and impartiality as that of another." Here again the meaning is obscured by the entanglement into which the principal subject is placed. By recasting the sentence, so as to place this subject at the beginning, the whole meaning is cleared up. "*The habit* of examining and judging of our own conduct with the same impartiality as that of another, cannot be acquired without a degree of patient attention, not greater indeed than the object deserves, but greater than the generality are willing to bestow."

Disposal of Subsidiary Matter. — In order to give the principal

subject a conspicuous position, it is not always necessary to place it either at the beginning or at the end of the sentence. Sometimes the subsidiary matter, or a portion of it, may be disposed of first, and then the subject come in with good effect.

The Participial Construction. — This is especially the case in what is called the Participial Construction.

The effect of the participial construction is to keep the mind in suspense. We know that the subject has not yet been announced, and therefore are just as ready for it when it does come, as if it had been given at once. The advantage in this construction is that a multiplicity of cumbersome but necessary details may be disposed of, leaving us thus much freer to proceed from the main subject to the main predicate.

Example. — "*Accustomed* to a land at home where every height, seen dimly in the distance, might prove a cathedral tower, a church spire, a pilgrim's oratory, or at least a wayside cross, *these religious explorers* must often have strained their sight in order to recognize some object of a similar character."

Qualifying Clauses and Adjuncts. — Clauses and adjuncts which manifestly qualify the main subject may in like manner sometimes come in before it, without affecting its prominence.

"In the vacant space between Persia, Syria, Egypt, and Ethiopia, *the Arabian Peninsula* may be conceived as a triangle of spacious but irregular dimensions." Here the words "In the vacant space between Persia, Syria, Egypt, and Ethiopia," are an adjunct of "the Arabian Peninsula." They tell where that Peninsula is, and suggest thereby the reason why it may be conceived as being a triangle.

2. The Principal Predicate.

The remarks which have been made in regard to the principal subject of the sentence will apply with little change to the principal predicate. The natural and common place for the predicate is at or near the end of a sentence, as that for the subject is at or near the beginning. But circumstances may make an entirely different arrangement preferable. The assertion that "peacemakers are blessed," is rendered more emphatic by transposing the sentence, and giving the predicate first; as, "*Blessed* are the peacemakers." How much another passage of Scripture would be enfeebled, were we to say, "Diana of the Ephesians is great," instead of saying, "Great is Diana of the Ephesians."

Place for the Principal Predicate. — No definite rule can be given, prescribing when the predicate should be placed at the beginning, when it should be placed at the end, or when elsewhere. It requires, in each case, the exercise of

taste and judgment, the writer ever bearing in mind which words constitute the leading subject and predicate, and so arranging the subordinate matter as to make these words prominent.

Connection with Elocution. — The words constituting the principal predicate are the ones which the elocutionist selects for his emphasis. Careless writers sometimes content themselves with marking these emphatic words by italics. But this is a weak device. The sentence ought, if possible, to be so arranged, that the words which the sense requires to be emphatic shall be just those which the voice of a good reader will most naturally and easily select for emphasis.

Absence of Italics no Proof of Good Construction. — Some writers, having been taught that the frequent use of italics is a fault, fancy that they avoid the fault by merely omitting to use italics, instead of so constructing their sentences that italics will not be needed. This, as Whately justly observes, is like attempting to remedy the intricacies of a road by removing the guide-posts! The proper remedy is to straighten the road. In the same way, writers who introduce long and perplexing parentheses try to avoid censure by using commas instead of the usual marks of parenthesis, as if it were any help to a lame man to take away his crutches.

Examples. — "He that tells a lie is not sensible how great a task he undertakes; for he must be forced to invent twenty more, to maintain one." Here, in the latter branch of the sentence, the principal assertion clearly is the necessity of inventing twenty more, but it would be difficult to read the passage so as to make this the prominent idea. Arrange the words thus: "For, to maintain one lie, he must *invent twenty more*," and it will be difficult to read the passage without making these words emphatic.

"That our elder writers, to Jeremy Taylor inclusive, quoted to excess, it would be the blindness of partiality to deny." Here the main assertion, in regard to the elder writers, is their habit of *excessive quotation*. But it would be difficult to read it so as clearly to bring out this meaning. Arrange it thus: "It would be the blindness of partiality to deny, that our elder writers, to Jeremy Taylor inclusive, *quoted to excess*." Now the principal predicate is so placed that it would be difficult for a reader not to make it emphatic.

"Every attempt to dispense with axioms has proved unsuccessful; somewhere or other in the process, assumed theorems have been found." In the latter branch of the sentence, the most important word is "assumed." This is clearly the emphatic word, and the emphasis which ought to be placed on it can be given more easily, if this word is put either at the beginning, or at the end, of the clause, thus: "*Assumed* theorems have been found somewhere or other in the process," or, "Somewhere or other in the process there have been found theorems which are *assumed*."

The Principal Words not to be Entangled. — On this subject, Blair

makes the following remarks: "In whatever part of the sentence we dispose of the capital words, it is always a point of great moment, that these capital words shall stand clear and disentangled from any other words that would clog them. Thus, when there are any circumstances of time, place, or other limitations, which the principal object of the sentence requires to have connected with it, we must take especial care to dispose of them, so as not to cloud that principal object, nor to bring it under a load of circumstances."

Example from Shaftesbury.—Comparing modern poets with the ancient, Shaftesbury says: "If, while they profess only to please, they secretly advise, and give instruction, they may now, perhaps, as well as formerly, be esteemed, with justice, the best and most honorable among authors." This sentence contains a great many circumstances and adverbs, necessary to qualify the meaning; *only*, *secretly*, *as well*, *perhaps*, *now*, *with justice*, *formerly*; yet these are placed with so much art, as neither to embarrass nor weaken the sentence; while that which is the capital object in it, namely, "Poets being justly esteemed the best and most honorable among authors," comes out in the conclusion clear and detached, and possesses its proper place. See what would have been the effect of a different arrangement. "If, whilst they profess to please only, they advise and give instruction secretly, they may be esteemed the best and most honorable among authors, with justice, perhaps, now as well as formerly."

Summary of Rules I. and II.—The two rules or principles which thus far have been discussed should govern us in the construction of every sentence. As the first of these rules has for its object to secure Perspicuity, so the second has for its object to secure the proper Emphasis. The former makes the meaning clear, the latter makes it forcible. The two qualities here described lie at the foundation of all good writing. The very first thing which a writer must do is so to arrange his words as, first to make his meaning plain, and secondly to give his meaning all the force of which it is capable. This last point is secured in any given sentence by attending chiefly to the position of the principal subject and of the principal predicate, and by so placing these important words that in reading we shall naturally and easily make them emphatic.

Examples for Practice.

[The following sentences are to be reconstructed, so as to give a more conspicuous position either to the principal subject, or to the principal predicate.]

1. We put out the lights, and hasten to our own more secluded fireside, glad that the world is at least shut out from here.

2. No matter in what season we view nature, we are always struck with her unity of design.

3. When Carrini discovered that the earth travels in a much wider orbit than Tycho Brahé had supposed, the new theory had become so firmly established, that while it was proved that the stars were many hundreds of millions of miles farther from us, astronomers still held to the new order of things.

4. When his genius had once warmed itself in this way, it would seem that it had attained the healthiness natural to its best conditions, and could have gone on forever, increasing, both in enjoyment and in power, had external circumstances been favorable.

5. These, we may observe, commonly content themselves with words which have no distinct ideas to them, though in other matters, that they come with an unbiassed indifferency to, they want not abilities to talk and hear reason, where they have no secret inclination that hinders them from being intractable to it.

6. To subject passengers arriving from foreign ports to unnecessary inconvenience is very undesirable, while it is very necessary to take proper measures to prevent smuggling.

7. His is a mind that, in discerning and reflecting whatever odd or amusing things occur in the life around him, occupies itself pre-eminently.

8. Surely no effort can be made which will not be fully compensated by the possession of a power, which will transform the dreamer into a benefactor.

9. Nevertheless, that the empire has provinces which blend something of foreign genius with their national character, on her every frontier, is of the greatness of France one of the elements.

10. As a method for putting children to sleep, claiming that it is far preferable to the remedies ordinarily employed, especially those which contain opium — a substance whose use for this purpose can scarcely be too strongly reprehended — certain French physicians recommend the use of bromide of potassium.

11. In addition, on a slip of paper (and, by means of an autograph apparatus, any number of copies of this list can be produced with great rapidity) the instrument records the name of each member and how he voted.

12. Two men were killed last evening on the Camden and Amboy Railroad, near the Fish-House Station, who were walking on the track, and were stepping off to get out of the way of one train while another was coming up in another direction and struck them.

13. The Paterson people think that it is the Associated Press telegrams from that city that it has no police force that is bringing them so many burglars and robbers from the large cities.

RULE III.—UNITY.

A Sentence should be so constructed as to maintain Unity of Thought.

Numerous Details. — This Unity is not incompatible with including in the sentence a great number and variety of particulars. A sentence may contain a dozen different thoughts or ideas, and yet these may all be so subordinated to the one governing idea, which forms the basis of the sentence, that the impression on the mind is that of one undivided whole.

Illustration from House-building. — If we see, lying loosely in a field, heaps of sand, brick, and lime, piles of beams, boards, stones, and iron, all scattered about miscellaneously here and there, we have a picture of many of the sentences, so called, that we find in authors. When again those scattered materials have been brought into harmonious and orderly arrangement, under the hand of the architect and builder,—when they stand before us, not a confused medley of rubbish, but a compacted and commodious house for the dwelling of man, in which every particle of sand and lime, every brick and stone, every piece of wood and iron has its place, and serves one general design, — we have a picture of the perfect Period, as it comes from the hand of the master-builder.

Danger in Long Periods. — It requires special skill on the part of a writer to complete one of these complex sentences, without some sacrifice of unity. It is also a hazardous experiment upon the patience of the reader, to expect him to follow out such a sentence to its completion, without some flagging of the attention. A writer who deals much in these long, complex sentences, is apt to become heavy, however faultless may be his periods. Often such sentences may be resolved into two or three independent sentences, greatly to the relief of the reader.

"The ladders were now applied, and mounted by several men, which the monkey observing, and finding himself almost encompassed, and not being able to make speed enough with his three legs, let me drop on a ridge tile, and made his escape." — *Swift.* Change into two sentences, thus: "The ladders were now applied, and [they were] mounted by several men. The monkey, observing this, and finding himself almost encompassed, and not being able to make speed enough with his three legs, let me drop on a ridge tile, and made his escape."

Macaulay's Periods. — No one ever understood the management of sentences better than Macaulay. His longest and most complex sentences are thoroughly periodic, observing strictly the laws of unity, and they are always relieved by a succession of brief sentences, each usually containing a single, independent assertion. Take the following example, from his description of the trial of Warren Hastings:

The place was worthy of such a trial. It was the great hall of William Rufus; the hall which had resounded with the inauguration of thirty kings; the hall which had witnessed the just sentence of Bacon and the just absolution of Somers; the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment; the hall where Charles had confronted the High Court of Justice with the placid courage which has half redeemed his fame. Neither military nor civil pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshalled by the heralds under Garter-King-at-Arms. The judges, in their vestments of state, attended to give advice on points of law.

Some of the subordinate rules to be observed in maintaining the unity of a sentence are the following:*

1. Change of Subject.

During the course of the sentence, let the subject be changed as little as possible.

There is usually, in every sentence, some one person or thing which is the object of general interest. Everything else moves round this, as the centre of the thought. If, in the construction of the sentence, this person or thing becomes the grammatical subject of the several verbs, if it is also that to which the several adjectives or particles apply, the unity of the sentence is at once secured.

"After *we* came to anchor, *they* put me on shore, where *I* was welcomed by all my friends, *who* received me with the greatest kindness." Here are four verbs, each with a different subject, "we," "they," "I," "who." The mind is hurried from one subject and scene to another, until the thoughts are a perfect chaos. Yet if we stop to analyze the passage, we find a sufficient bond of connection among the several ideas. The connecting link is the person of the narrator. Rearranging the sentence on this basis, we have the following: "Having come to an anchor, *I* was put on shore, where *I* was welcomed by all my friends, and received with the greatest kindness."

"The highly raised *expectation* of the audience was more than satisfied with the exuberance of his thought and the splendor of his diction, while the *character and institutions* of the natives of India were described by him; the *circumstances* in which the Asiatic empire of Britain had originated, were recounted; and the *constitution* of the Company and of the English Presidencies was set forth." Here are four separate

* Blair, Lecture XI.

subjects, carrying the mind successively to four different points of view, and thus effectually destroying all unity of thought. The real centre of interest in the sentence is "he," Burke, the orator. See how everything crystallizes around this central idea of the passage, as it comes from the pen of Macaulay: "With an exuberance of thought and a splendor of diction which more than satisfied the highly raised expectations of the audience, *he* described the character and institutions of the natives of India; recounted the circumstances in which the Asiatic empire of Britain had originated; and set forth the constitution of the Company and of the Presidencies."

2. Crowding Together things unconnected.

Do not crowd into one sentence things which have so little connection that they can just as well be divided into two or more sentences.

"He [Tillotson] was exceedingly beloved both by King William and Queen Mary *who nominated Dr. Tennison, Bishop of London, to succeed him.*" Here the thought in the latter clause has no natural connection with that in the former, and the two should not be connected grammatically. If the latter clause contained some reason why the deceased Archbishop had been so beloved by the King and Queen, as, for example, "who had known him intimately many years," or, if it contained some circumstance showing the extent of their grief, as "who ordered a monument to his memory to be erected in Westminster Abbey," the addition of the clause would be excusable. As it is, the two clauses contain two independent assertions, which are connected grammatically, though unconnected in thought. We might as well say, "The flood carried away the wire bridge built by Mr. Roebling, who lives in the city of Trenton."

"To this succeeded that licentiousness which entered with the Restoration, and from infecting our religion and morals, fell to corrupt our language; which last was not likely to be much improved by those who at that time made up the court of King Charles the Second; either such as had followed him in his banishment, or had been altogether conversant in the dialect of these fanatic times; or young men who had been educated in the same country; so that the court, which used to be the standard of correctness and propriety of speech, was then, and I think has ever since continued, the worst school in England for that accomplishment; and so will remain, till better care be taken in the education of our nobility, that they may be set out in the world with some foundation of literature, in order to qualify them for patterns of politeness." — *Swift.*

The faults of this sentence are manifold, besides its utter want of unity. The only way thoroughly to remedy these faults would be to rewrite the sentence, preserving the thoughts, but paying no regard to the present construction. The passage may be to some extent improved by breaking it up into five or six sentences, with a few slight verbal changes, thus:

"To this succeeded that licentiousness, which entered with the Restoration, and [which], from infecting our religion and morals, fell to corrupt[ing] our language. *This* last was not likely to be much improved by those who at that time made up the court of King Charles the Second. [These were] either such as had followed him in

his banishment, or *such as* had been altogether conversant in the dialect of these fanatic times; or [they were] young men who had been educated in the same country [with him]. *Consequently* the court, which used to be the standard of correctness and propriety of speech, was then, as I think [it] has ever since continued [to be], the worst school in England for that accomplishment. So will it remain, till better care be taken in the education of our nobility, that they be set out in the world with some foundation in literature, in order to qualify them for patterns of politeness."

3. Relative Clauses.

Do not complicate a sentence by hanging a relative clause upon another relative clause which is itself in a dependent condition.

What is not Forbidden. — This rule does not forbid two or more relative clauses having a common dependence upon some preceding word or clause, as, for example, in one of the sentences just given: "To this succeeded that licentiousness, *which* entered with the Restoration, *and which*, from infecting our religion and morals, fell to infecting our language." The two clauses here, beginning with "which," have a common dependence upon "licentiousness." The construction therefore is allowable.

"Cicero was opposed by a new and cruel affliction, the death of his beloved daughter Tullia; *which* happened soon after her divorce from Dolabella; *whose* manners and humors were entirely disagreeable to him." Here the third clause, beginning with "whose," is dependent upon the second, beginning with "which," and that in turn is dependent upon the first or principal cause. There is indeed a connection running through the whole, but it is the connection of links in a chain, rather than that of independent links hanging separately upon some common support; and this hanging of one relative clause upon another which is itself dependent is highly objectionable.

"The march [of the Greeks] was through an uncultivated country, *whose* savage inhabitants fared hardly, having no other riches than a breed of lean sheep, *whose* flesh was rank and unsavory, by reason of their continual feeding upon sea-fish." Here the second relative clause is directly dependent upon the first, as the first is upon the main affirmation of the sentence. The construction therefore is in violation of the rule. The second "whose" refers to "sheep," the first to "country." They marched through a country *whose* inhabitants ate flesh *which* was bad. The essence of the fault here consists, not in there being no connection in the things mentioned, but in this repetition of the "which" without a common antecedent. The sentence thereby becomes involved and its unity impaired. The passage may be greatly improved by a slight alteration, dividing it into two sentences. Thus: "The march of the Greeks was through an uncultivated country. Its savage inhabitants fared hardly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavory by reason of their continual feeding upon sea-fish."

4. Parentheses.

Keep clear of parentheses.

Blair's Opinion of Parentheses. — "On some occasions, parentheses

may have a spirited appearance, as prompted by a certain vivacity of thought, which can glance happily aside, as it is going along. But, for the most part, their effect is extremely bad; being a sort of wheels within wheels; sentences in the midst of sentences; the perplexed method of disposing of some thought, which a writer wants art to introduce in its proper place."

Danger in Using Parentheses. — Writers who indulge much in the use of parentheses are apt to be led on from one thing to another, until the starting-point of the sentence is entirely lost sight of, and it has to be recalled to the reader's attention by "I say," or some such awkward formula of repetition. The use of this clumsy device is a sure sign of a badly constructed sentence. It is an open admission on the part of the writer, that his sentence has become involved, and that he lacks either the skill or the industry to make its construction better.

5. Supplementary Clauses.

Do not tack on an additional or supplementary clause, after the sentence has been apparently brought to a close.

"With these writings [Cicero's], young divines are more conversant than with those of Demosthenes, who, by many degrees, excelled the other; *at least as an orator.*" Any one reading this sentence feels, on coming to "other," as if the sense was completed, and the voice at this place naturally comes to a halt. The whole structure of what goes before creates the expectation of a pause here. The proposition is concluded; we look for no more. The added words, therefore, come in with a very bad grace. How much better the sentence would have been, if constructed thus: "With these writings [Cicero's], young divines are more conversant than with those of Demosthenes, who, as an orator at least, excelled, by many degrees, the other."

"The first [writer] could not end his learned treatise without a panegyric of modern learning, in comparison of the ancient; and the other falls so grossly into the censure of the old poetry, and preference of the new, that I could not read either of these strains without some indignation; *which no quality among men is so apt to raise in me as self-sufficiency.*" Here "indignation" concludes the sentence. The added clause is a new and independent proposition, and ought to make a separate sentence.

Blair on Supplementary Clauses. — "An unfinished sentence is no sentence at all. But very often we meet with sentences that are, so to speak, more than finished. When we have arrived at what we expected was to be the conclusion; when we have come to the word on which the mind is naturally led, by what went before, to rest; unexpectedly, some circumstance pops out, which ought, [either] to have been omitted, or to have been disposed of elsewhere; but which is left lagging behind, like a tail adjusted to the sentence. All these adjections to the proper close disfigure a sentence extremely. They

give it a lame, ungraceful aim, and, in particular, they break its unity." —*Blair.*

Examples for Practice.

[Sentences to be corrected in reference to Unity, under some of the heads which have been discussed.]

1. They asserted not only the future immortality, but the past eternity of the human soul, which they were too apt to consider as a portion of the infinite and self-existing spirit which pervades and sustains the universe.

2. "These things regulate themselves," in common phrase; which means, of course, that God regulates them by his general laws, which always, in the long run, work to good.

3. Language cannot spring from intuition, for hearts are surely the possessors of instinct, which, however, does not lead them to this method of expressing themselves.

4. Here and there some remnant of a large monument stands as a sentinel, and the whole structure is indeed a sublime relic of past grandeur.

5. Thus with her few notes does nature ring the changes of the seasons; which we admire, and endeavoring to imitate, find but shadowy success.

6. He spoils not a good school to make thereof a bad college, therein to teach his scholars logic.

7. In this way the several churches (in which, as one may observe, opinions are preferred to life, and orthodoxy is that which they are concerned for, and not morals) put the terms of salvation on that which the Author of our salvation does not put them in.

8. There you are, out in an open sea outside, and all at sea inside; and you feel the need of a chart for the one, and an anchor for the other, if you can find one.

9. Dr. Kane described the Arctic silence as sometimes almost dreadful; and one day at dinner, while Thackeray was quietly smoking, and Kane was fresh from his travels, he told them a story of a sailor reading Pendennis.

10. They told me, if I would do as you wished, my father, who loves me devotedly, would answer all the questions she asked.

11. The good old man soon grew weary of the gay life in the house of his son, who had taken first-honors at college, and spent much time and money in the entertainment of his sporting friends.

12. He fell into trouble by his first remarks, which might be cor-

rected by his subsequent behavior after a longer acquaintance with Dr. Johnson, whose readiness to forgive was well known.

13. As we walked through the beautiful streets, whose sides were lined with maple-trees, whose leaves were just changing their color, we wondered whose taste had planted the town.

14. She said, if she could find some one (even if she should not be old enough, and competent to do the work required) for a few weeks, she should be thankful.

15. One bright evening in June, as I ran down to the post-office to get the letters for father, (for I thought it possible James had written, and I stopped to see if I should inquire for our next-door neighbor,) I met the most remarkable-looking woman.

16. I am entirely determined, under any circumstances, to make the journey, unless it rains.

17. There is to be a grand wedding next week, to which we are all to be invited, or at least so I hear.

18. The equinoctial storm occurred last Tuesday, during which the lightning struck a tree near the church that was built last spring.

19. Having finished his house, and furnished it handsomely, he moved into it on the 22d of February, which is Washington's birthday.

20. When the news of the victory was received at Washington, the people exhibited the greatest enthusiasm, as it was natural that they should.

21. "Mind your own business" is an ancient proverb, (indeed all proverbs seem to be ancient,) which deserves a due degree of attention from all mankind.

22. He built a large stone house on the brow of the hill, (it cost ten thousand dollars,) which commanded a fine view of the surrounding country.

23. The vessel made for the shore, and the passengers soon crowded into the boats, and reached the beach in safety, where the inhabitants received them with the utmost kindness, and a shelter was provided for them.

24. The colonel ordered the regiment forward, and the men, advancing cautiously, discovered a mine which the enemy had made, in order, if possible, to blow them to pieces.

25. As we rode to town, we met a man with a flock of geese, who was talking to a little girl, in a pink sun-bonnet, who was carrying a basket on her arm, containing a few radishes.

26. The boy left the house with a rake in his hand, which his

father bought at Smithville, where Mr. Jones lives, who lost four children by the scarlet fever last winter, when we had that dreadful snow-storm.

RULE IV.—STRENGTH.

A Sentence should be so constructed as to give to the Thought or Meaning which it contains its full force.

What is Meant by Strength. — The quality here referred to is variously designated, as strength, energy, animation, vividness, and so forth. The rules already given are all preliminary and preparatory to this. By rule I, we secure simply the clear expression of the meaning. But the meaning may be expressed in such a way that we cannot mistake it, and yet with such feebleness of style as to make no impression. Rule II advances a little from this mere negative quality, and by giving a proper position to the main subject and predicate of the sentence, makes them emphatic, and thus gives some positive addition to the forcibleness of the expression. Rule III, by securing an harmonious and rounded whole, removes obstacles, and clears the way for a free current of the thought. Something more, however, is needed than this. A sentence may express the author's meaning, it may give emphasis to the leading parts, it may observe the strictest rules of unity, and yet we feel that it wants something. The author's meaning is not expressed with that force of which it is capable. Of course, it does not belong to Style to give rules for obtaining forcible or strong thoughts. That belongs to Invention. But supposing an author to have a certain thought in his mind, it is the business of the part of Rhetoric which we are now studying, to show how that idea or thought may be so expressed as to produce the strongest impression.

In constructing a sentence so as to secure for it the full strength of which the thought is capable, several subordinate rules are to be observed.

1. Redundant Words.

A sentence is made stronger by leaving out redundant words. It may be taken for granted, that whatever in a sentence does not add to the meaning enfeebles it. Every redundant word is so much dead weight.

"The least that is said on the subject, the soonest it will be mended." expresses the

idea clearly enough, but not with half the force of the usual expression, "Least said, soonest mended."

"Content with deserving a triumph, he refused the honor of it," is a livelier expression than "*Being* content with deserving a triumph, he declined the honor of it."

"There is nothing which so soon perverts the judgment as the habit of drinking intoxicating liquors" becomes much more sprightly by leaving out the unnecessary words, thus: "Nothing perverts the judgment so soon as the habit of drinking intoxicating liquors."

Necessity of Pruning. — In the first draught of any piece of composition, we are apt to use inversions and circumlocutions of this kind. A severe eye therefore should be used in revising and pruning our expressions. In this revision we should lop off every word which does not add something to the sense. The only exception to this is where the inversion is needed for securing the emphasis.

Whole Clauses are sometimes redundant. As every word ought to present some new idea, so every new clause or member of the sentence ought to present some new thought.

"The very first discovery of beauty strikes the mind with inward joy, *and spreads delight through all its faculties.*" Here the second clause adds little, if anything, to the thought contained in the first. The repetition of the same idea in words slightly different only enfeebles the expression. It has a similar effect to that produced by putting an additional pint of water into a beverage already compounded exactly to one's taste. Sentences, as well as tea and coffee, lose flavor by being too much watered.

Source of Redundancy. — A common source of redundancy is the use of a separate word to express an idea which is implied in one of the words already used. "To return" is "to go *back*." The expression "returning *back*," is therefore redundant. The sentence, "They returned *back again* to the *same* city *from* whence they came *forth*," contains five redundant words. The idea is expressed with sufficient clearness, but it has not so much force as when we say simply, "They returned to the city whence they came."

"The boy had his pocket *full of a great many apples*," is an example of the same kind.

Error in the Opposite Direction. — Before dismissing the subject of redundancy, it may be observed that sometimes words are left out which ought really to be kept in. This is true especially of the Relative pronoun. The ellipsis of the relative may be sometimes allowable in conversation, where the meaning is helped out a good deal by the tone, emphasis, and gesture, and also in familiar letters; but in serious composition such ellipsis should rarely take place. The insertion of the relative in its proper place almost always makes the meaning more precise and determinate. "The man I loved" should be "The man *whom* I loved." "The dominions we possessed, and the conquests we made" should be "The dominions *which* we possessed, and the conquests *which* we made."

2. The Use of Very, and other Intensive Expressions.

A sentence is made stronger by avoiding the too frequent use of *very*, and of other intensive or superlative expressions. Inexperienced writers would do well, after completing any piece of composition, to go through it, pen in hand, and strike out three-fourths of the epithets, every superlative, and every "very," which the sense does not imperatively demand.

Blair says, in speaking of sublimity, "It is not easy to describe in words the precise impression which great and sublime objects make upon us. . . . The emotion is certainly delightful, but it is altogether of the serious kind." A feeble writer, wishing to express the same idea, would be apt to dilute it, as follows: "It is not *very* easy to describe in words *merely* the precise *and exact* impressions which *very* great and sublime objects make upon us. The emotion *most* certainly is *extremely* delightful, but *still* it is altogether of a *very* serious *and solemn* kind."

3. Words of Connection and Transition.

The strength of a sentence may often be increased by care in the use of the words employed to mark connection or transition. These are chiefly the relative pronouns, the conjunctions, and the prepositions.

"These little words, *but*, *and*, *which*, *whose*, *where*, &c., are frequently the most important of any; they are the joints or hinges upon which all sentences turn, and of course, much, both of the gracefulness and strength of sentences, must depend upon such particles." — *Blair*.

No system of rules can be framed to suit all the cases that arise under this head. All that can be done is to give a few examples, with the observations which naturally grow out of them.

Splitting Particles. — "Though virtue borrows no assistance *from*, yet it may often be accompanied *by*, the advantages of fortune." This kind of construction is called splitting particles. It consists in separating a preposition from the noun which it governs. This violent separation of things which ought to be closely united gives an unsatisfied and displeased feeling to the mind. It brings the current of thought to a disagreeable stand-still, and obliges us to rest for a time on a little word which carries no meaning with it until it is connected with its proper object. A better arrangement of the sentence would have been, "Though virtue borrows no assistance from the advantages of fortune, yet it may often be accompanied by them."

Management of And.—Considerable skill is needed for the proper management of the conjunction *and*. It is often used for stringing one clause upon another in a careless, slip-shod way, which has an enfeebling effect upon the style. "The Academy set up by Cardinal Richelieu, to amuse the wits of that age *and* country, *and* divert them from raking into his politics *and* ministry, brought this into vogue; *and* the French wits have, for this last age, been wholly turned to the refinement of their style *and* language; *and*, indeed, with such success, that it can hardly be equalled, *and* runs equally through their verse *and* their prose." Here are two faults, first an undue repetition of the "and;" secondly, putting into one sentence what would be more effective if made into two or three sentences. Thus: "The Academy set up by Cardinal Richelieu, to amuse the wits of that age and country, and [to] divert them from raking into his politics and ministry, brought this into vogue. The French wits have [accordingly] for this last age, been wholly turned to the refinement of their style and language, and with such success, that it can hardly be equalled. It runs equally through their verse and their prose."

Apparent Paradox.—Here we may notice an apparent paradox in regard to the use of conjunctions. The object of the conjunction is to join words together, so as to make their connection more close; yet in effect we often mark a closer connection by omitting the connecting word. "[Charity] beareth all things, believeth all things, hopeth all things, endureth all things." Here, by omitting the conjunction between the verbs, we actually bring the several effects or operations more closely together.* In consequence of the conjunction being out of the way, the mind passes more quickly from thought to thought. On the other hand, when the writer wishes us to rest for a moment on each item in an enumeration of particulars, the conjunction is repeated after each. "Such a man might fall a victim to power; but truth, *and* reason, *and* liberty, would fall with him."

Blair's Observation.—"It is a remarkable peculiarity in language, that the omission of a connecting particle should sometimes serve to make objects appear more closely connected; and that the repetition of it should distinguish and separate them, in some measure, from each other. Hence, the omission of it is used to denote rapidity; and the repetition of it is designed to retard and to aggravate. The reason seems to be, that, in the former case, the mind is supposed to be hurried so fast through a quick succession of objects, that it has not leisure to point out their connection; it drops the copulatives in its hurry; and crowds the whole series together, as if it were but one object. When we enumerate, with a view to aggravate, the mind is supposed to proceed with a more slow and solemn pace; it marks fully the relation of each object to that which succeeds it; and, by joining them together with several copulatives, makes you perceive that the objects, though connected, are yet in themselves distinct; that they are many, not one."

---

* This figure, called *Asyndeton* (omitting the connectives), was much practised by Greek and Roman writers, and some examples have attained historical celebrity, as the *Veni, vidi, vici* of Cæsar, and the *Abiit, excessit, evasit, erupit* of Cicero. So also the opposite figure, *Polysyndeton* (multiplying the connectives), was much in vogue among them.

Some examples will illustrate these points:

"One effort, one, to break the circling host;
They *form*, *unite*, *charge*, *waver*,—all is lost!"—*Byron.*

. . . "Of their wonted vigor left them *drained*,
Exhausted, *spiritless*, *afflicted*, *fallen*."—*Milton.*

Observe how the repetition of the *and* in the following enumeration, serves to separate the several items, and thus to intensify and aggravate the whole:

"Love was not in their looks, either to God
Or to each other, but apparent guilt,
And shame, *and* perturbation, *and* despair,
Anger, *and* obstinacy, *and* hate, *and* guile."—*Milton.*

Observe, too, how the supplies needed by David and his men seem to be piled up in his camp by the eager zeal of the country people:

"They brought beds, *and* basins, *and* earthen vessels, *and* wheat, *and* barley, *and* flour, *and* parched corn, *and* beans, *and* lentils, *and* parched pulse, *and* honey, *and* butter, *and* sheep, *and* cheese of kine."—2 *Sam.* xvii. 28, 29.

So, too, our Saviour, in his description of the house upon the sand, by repeating the conjunction, obliges the mind of the reader to dwell on each successive stage in the sad catastrophe:

"*And* the rain descended, *and* the floods came, *and* the winds blew, *and* beat upon that house; *and* it fell: *and* great was the fall of it."—*Matt.* vii. 27, 28.

A similar effect is produced by the repetition of *or* and *nor*.

"I am persuaded, that neither death, *nor* life, *nor* angels, *nor* principalities, *nor* powers, *nor* things present, *nor* things to come, *nor* height, *nor* depth, *nor* any other creature shall be able to separate us from the love of God, which is in Christ Jesus our Lord."—*Rom.* viii. 38, 39.

"Thus with the year
Seasons return, but not to me returns
Day, *or* the sweet approach of even *or* morn,
Or sight of vernal bloom, *or* summer's rose,
Or flocks, *or* herds, *or* human face divine."—*Milton.*

4. Bringing to a Conclusion.

The strength of a sentence is promoted by due care in bringing it to a conclusion.

The Reason.—The mind naturally dwells upon the last word. We should be careful therefore not to end a sentence with any word that

is comparatively unimportant, mean, or belittling. Such words should be disposed of in some less conspicuous place.

It is rarely expedient to end a sentence with an *adverb*.

"Such things were not allowed *formerly*." This sentence gains decidedly in strength by transposing the adverb thus: "*Formerly* such things were not allowed." It may be indeed that the adverb is emphatic. In that case, it should of course be placed wherever the emphasis will be brought out most clearly, as in this sentence: "In their prosperity, my friends shall never hear of me; in their adversity, *always*."

Avoid ending a sentence with a *preposition*.

"Avarice is a vice which wise men are often guilty *of*." Change thus: "Avarice is a vice of which wise men are often guilty."

"He is one whom good men are glad to be acquainted *with*." Change thus: "He is one with whom good men are glad to be acquainted."

Objections to Ending with a Preposition.—Besides the want of dignity which arises from ending a sentence with one of these small monosyllables, *with, from, of, in, to, by*, and so on, the mind, as already stated, cannot help resting for a moment upon the last word; and if that word, instead of presenting some idea or picture to the imagination, some substantive import of its own, merely serves to point out the relation of some other words, the effect cannot be otherwise than enfeebling.

To laugh at, &c.—The rule is not to be observed so strictly in the case of prepositions which are used after a verb in such close relation to it as to make a virtual compound, like *laugh at, bring about, lay hold of, clear up*, &c. Even in these cases, however, it is desirable, so far as we can, to find some simple verb, of the same meaning, wherewith to end the sentence.

The Pronoun "it," especially when accompanied with a preposition, as *with it, in it, to it*, &c., makes a feeble ending to the sentence.

"There is not, in my opinion, a more pleasing and triumphant consideration in religion, than this, of the perpetual progress which the soul makes towards the perfection of its nature, without ever arriving at a period *in it*."

An unimportant phrase or circumstance brings up the rear of a sentence with a bad grace.

"Let me, therefore, conclude by repeating, that division has caused all the mischief or lament; that union alone can retrieve it; and that a great advance towards this union, was the coalition of parties, so happily begun, so successfully carried on, and of late so unaccountably neglected; *to say no worse*." The concluding phrase, which I have placed in italics, makes a sad falling off in a sentence otherwise admirably constructed.

Faulty Contrasts.—Observe how a sentence is weakened by faulty contrasts:

"William is the better reader, but John writes best."

"I cannot draw as well as I am able to sing."

"Philadelphia is the largest in extent, but New York contains a greater number of inhabitants."

"The President holds the Executive power of the land, but the Legislative power is vested in Congress."

5. Contrasted Changes.

In cases of contrast, the sentence becomes stronger and more effective, if the contrasted members are constructed alike.

"*The laughers* will be for those who have most wit; *the serious part of mankind* for those who have most reason on their side." Correct thus: "The *laughers* will be for those who have most wit; the *serious* for those who have most reason on their side."

"Ignorance is a blank sheet, on which we must write; error, a scribbled one, from which we must erase."

No English writer is more observant of this rule than **Junius.** Much indeed of the force of his invective is due to the perfection of his sentences in this respect.

"They are still base enough to encourage the follies of your age, as they once did the vices of your youth."

"They tell you, that . . . . as you lived without virtue, you should die without repentance."

6. Climax.

A sentence consisting of several clauses receives a great increase of strength by having its clauses arranged with a view to a climax.

The following passages afford instances of this style of construction:

"The power of man, his greatness, his glory, depend on essential qualities."

"A word from his lips, a thought from his brain, might turn their hearts, might influence their passions, might change their opinions, might affect their destiny."

"This decency, this grace, this propriety of manners to character, is so essential to princes in particular, that, whenever it is neglected, their virtues lose a great degree of lustre, and their defects acquire much aggravation. Nay, more; by neglecting this decency and this grace, and for want of a sufficient regard to appearances, even their virtues may betray them into failings, their failings into vices, and their vices into habits unworthy of princes, and unworthy of men."

Climax not Common. — It is not always easy to construct a sentence in this way, that is, with a succession of clauses, each rising and growing in importance above its predecessor. Not every subject admits of such an arrangement, nor would it be desirable to construct all our sentences, or even a majority of them, on this model. The effect would be to destroy all simplicity, and to make

the style stiff and pompous. Yet an occasional climax, brought in at the right time and place, has a powerful effect.

Climax of Sentences. — Not only clauses of the same sentence should be arranged with reference to this idea, but two or more independent sentences, coming in succession, may be made more effective by a similar arrangement. The general rule of Quintilian on the subject is, "That a weaker assertion or proposition should never come after a stronger one."

Cicero uses the following climax in his oration against Verres: "To *bind* a Roman citizen is an outrage; to *scourge* him is an atrocious crime; to *put him to death* is almost a parricide; but to *put him to death* BY CRUCIFIXION, — what shall I call it?"

Minor Climax. — Besides this elaborate sort of climax, which is necessarily only of occasional occurrence, there is a minor species of climax which demands constant attention. Very many sentences, perhaps one-half or one-third of all that occur in ordinary composition, consist of two members or clauses, and of these clauses one is ordinarily longer than the other. In such cases, unless in any particular instance there is some reason to the contrary, the shorter clause should come first. Periods, thus divided, are pronounced more easily. Besides this, the shortest member being placed first, we carry it more readily in our memory while proceeding to the second.

"When our passions have forsaken us, we flatter ourselves with the belief that we have forsaken them." This is a better sentence than it would be, if the clauses were transposed, thus: "We flatter ourselves with the belief that we have forsaken our passions, when they have forsaken us."

Examples.—The following examples will show how the meaning may be weakened, and even made ridiculous, by a poorly arranged climax:

Oh dear! oh dear! what shall I do?
I 've lost my wife and seed-corn too!

He lost his wife, his child, his household goods, and his dog, at one fell swoop.

David was a great warrior, a great statesman, a great poet, and a skilful performer on the harp.

What were the results of this conduct? — beggary! dishonor! utter ruin! and a broken leg!

Examples for Practice.

[Sentences containing violations of some of the rules laid down for promoting Strength. The student is expected to point out the inaccuracy, and to reconstruct the sentences, avoiding that particular fault.]

1. Of his ascent up Mount Vesuvius, he gives a very interesting account.

2. When such a man is found, his name is in every one's mouth, his praises are sounded by all.

3. He goes to Europe in order to recover his health from a severe attack of bronchitis.

4. Few have ever described Niagara with so much vividness as this author.

5. We delight in such a work, whether it pleases the eye, enriches the understanding, or supplies our humbler needs.

6. The Greeks and Romans drew prognostics from prodigies, that is to say, from rare natural appearances; among which comets, meteors, and eclipses held an important place.

7. The whole of it is pervaded by a spirit of judicial calmness.

8. When will the curtain rise up?

9. He reduced the pounds down to shillings and pence.

10. From whence did he come?

11. As I previously remarked before now, I say again.

12. The sentence is full of the greatest number of mistakes.

13. I have got, at the very lowest calculation, at least one hundred votes.

14. I was sorry to hear that you were an invalid, that is to say, that you don't enjoy good health.

15. I am quite certain that he was the very identical boy to whom you allude.

16. He took it from, and would not return it to, the child.

17. He walked past, but did not enter into, the garden.

18. There was no evidence of habitation about the place, and neither leaf nor bud was to be seen, and the quail piped, and the crow croaked dismally and unceasingly, and all things were dreary and unattractive.

19. He was sure to give the correct word exactly.

20. I will do it, perhaps.

21. It is a house I should never be willing to live in.

22. That is a vice you cannot accuse me of.

23. The wrongs of Ireland will crumble under one well-directed blow, and D'Israeli is the one man in Parliament who knows how to attend to it.

24. The men were wearied with the exertions of the preceding days, yet he urged them on.

25. I do not know what the house is built of.

26. I cannot tell what street he lives in.

27. He behaved much more dishonorably than was anticipated.

28. The house was closely crowded with an immense number of people.

29. They ascended up the hill.

30. They descended down into the valley.

31. I will recompense him back again.

RULE V.—HARMONY.

A Sentence should be so constructed as to have a Pleasing Effect upon the ear.

The Rules thus far have had reference to the following points: 1. Clearness, 2. Emphasis, 3. Unity, 4. Strength. Sentences are now to be considered in reference to HARMONY, or mere agreeableness to the ear.

1. The Prevalence of Pleasant Sounds.

The Harmony of a sentence is promoted by the prevalence in it of pleasant sounds.

Sound not to be Disregarded. — Sound, though a quality much inferior to sense, is yet not to be disregarded. Men are influenced, not merely by what is reasonable, but by what is agreeable, and no thought can be entirely agreeable which is communicated to the mind by means of harsh and unpleasant sounds.

The manner in which a sentence sounds depends, first upon the *choice* of words, secondly upon their *arrangement.*

Choice of Words. — Some words are in themselves more agreeable to the ear than others. No definite rules can be given for determining what words have a musical sound. The following points, however, may be assumed: 1. Whatever words are difficult of pronunciation are, in the same proportion, harsh and painful to the ear. 2. A preponderance of vowels and liquids gives softness to the sound and ease in pronunciation. 3. The same effect is produced by a proper alternation of vowels and consonants. Several vowels coming together require the mouth to be opened disagreeably. Several consonants coming together, particularly if they are mutes, close the organs to an extent that makes the utterance difficult.

Take the word *antiquity.* Dropping the consonants, we have *aiiy;* dropping the vowels, we have *ntqt.* The former combination is difficult of utterance on account of the hiatus after each of the vowels; the latter, on account of the entire absence of hiatus. We pass more easily from one vowel to another for having a consonant between them, and more easily from one consonant to another for having a vowel

between them. A word in which the vowels and consonants are duly mixed up is on that account more easily pronounced and more agreeable to the ear. Any one can test this by uttering such euphonious combinations as *merrily, happiness, remedy, obloquy, demeanor, sonorous, bridal, tidal, hymnal,* &c., or such difficult combinations as *quench'd, writst, placedst, bak'dst.*

A Beautiful Example. — Nothing can be imagined softer or more euphonious than the following lines, in which every vowel regularly alternates with a consonant, and nearly every consonant is a liquid:

Lay him lōw, lay him low,
In the clover or the snow:
What cares he? he cannot know:
Lay him low. — *Boker.*

A word, though otherwise euphonious, is disagreeable to the ear, (1.) When two syllables of the same, or nearly the same sound, succeed each other, as in *lowlily, holily, gaylily, sillily;* (2.) When there is a long succession of unaccented syllables, as in *cursorily, arbitrarily, peremptoriness, meteorological, anthropological,* &c.

Arrangement of Words. — Words which by themselves are sufficiently euphonious sometimes displease the ear on account of their proximity to certain other words in the sentence.

This is the case whenever in contiguous words there are similar combinations of sounds; as, *His history*; I *can candidly* say; I confess with hum*ility* the deb*ility* of my judgment; ster*ile il*literacy; *bring gingham;* they stood *up upon* their feet; he *will wil*fully persist; the *man man*fully endured.

The following curious lines illustrate the point:

O'er the sea see the flamingo flaming go,
The lark hie high, the swallow follow low;
The small bees busy at their threshold old,
And lambs lamenting the threefold fold.*

Alternation of Soft and Harsh Sounds. — The ear is pleased with such an arrangement of words that soft and liquid sounds alternate in due proportion with sounds that are rugged and comparatively harsh. A long succession of words in which there are but few consonants, and those chiefly liquids, gives for a time the idea of lightness and grace; but if the peculiarity is pushed too far, it produces at length the impression of weakness and effeminacy.

Observe the multiplication of liquid sounds in the following lines from Poe:

And neither the angels in heaven above,
Nor the demons down under the sea,

* Here is a specimen in Latin, — a witticism on the famous Synod of Dort:
Dordrecti Synodus, nodus; chorus integer, aeger; conventus, ventus; sessio, stramen. Amen!

Can ever dissever my soul from the soul
Of the beautiful Annabel Lee.

Contrast these with the second of the following lines:

His sinuous path, by blazes, wound
Among trunks grouped in myriads round.

Here the "u" in "trunks" stands imbedded in *nine* consonants, four of them moreover being mutes; thus, n g t r *u* n k s g r.

Perhaps there is not in the language a finer example of the alternation of liquid and rugged sounds, than the following lines from Whittier:

I love the old melodious lays
Which softly melt the ages through,
The songs of Spenser's golden days,
Arcadian Sidney's silvery phrase,
Sprinkling our noon of time with freshest morning dew.

What sweeter English was ever written than this description of the fall of Mulciber? (P. Lost, I, 738–746.)

Nor was his name unheard or unadored
In ancient Greece; and in Ausonian land
Men call him Mulciber; and how he fell
From heaven they fabled, thrown by angry Jove
Sheer o'er the crystal battlements: from morn
To noon he fell, from noon to dewy eve,
A summer's day; and with the setting sun
Dropped from the zenith like a falling star,
On Lemnos, the Aegean isle.

2. The Accents at Convenient Intervals.

The Harmony of a sentence is promoted by arranging the words in such a manner that the accents come at convenient and somewhat measured intervals.

It is this peculiarity mainly which makes some prose writings so much easier to read than others. This measured style is very observable in Dr. Johnson. In the following sentences, the accents come at measured intervals with almost the uniformity of verse.

I shall not think my employment useless or ignoble, if, by my assistance, foreign nations and distant ages gain access to the propagators of knowledge, and understand the teachers of truth; if my labors afford light to the repositories of science, and add celebrity to Bacon, to Hooker, to Milton, and to Boyle.

Great Care needed. — If this style of composition is continued through a number of periods in succession, it becomes monotonous and wearisome. Nothing, indeed, in the mere form of expression,

requires greater skill and judgment than the proper alternation of these nicely balanced periods with sentences of a different character. Milton's prose writings furnish some of the finest examples that our literature affords of the harmonious and rhythmical arrangement of words. Take the following oft-quoted sentence:

We shall conduct you to a hill-side, laborious indeed, at the first ascent; but else so smooth, so green, so full of goodly prospects, and melodious sounds, on every side, that the harp of Orpheus was not more charming.

If the sentence just quoted has the softness and gentleness of an Æolian harp, others have the majestic swell and sonorousness of some mighty organ. They are equally musical, though the music is of a different kind. Witness the following:

Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking his invincible locks; methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full midday beam; purging and unsealing her long-closed sight at the fountain itself of heavenly radiance; while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amazed at what she means!

Contrast these passages with the following from Tillotson:

This discourse concerning the easiness of God's commands, does, all along, suppose and acknowledge the difficulties of the first entrance upon a religious course; except only in those persons who have had the happiness to be trained up to religion by the easy and insensible degrees of a pious and virtuous education.

3. Cadence at the Close.

The Harmony of a sentence is promoted by a due attention to the cadence at the close.

Why Important.—It is important to leave upon the ear, at the close of a sentence, a sound both agreeable in itself, and suited to the general impression which we wish to make. The words and clauses therefore should be so marshalled that something pleasing and sonorous may come in at the end.

The following passage from "The Wife," by Washington Irving, well illustrates both this rule and the preceding:

As the vine, which has long twined its graceful foliage about the oak, and been lifted by it into sunshine, will, when the hardy plant is rifted by the thunderbolt, cling round it with its caressing tendrils, and bind up its shattered boughs; so is it beautifully ordered by Providence, that woman, who is the mere dependant and ornament of man in his happier hours, should be his stay and solace when smitten with sudden calamity; winding herself into the rugged recesses of his nature, tenderly supporting the drooping head, and binding up the broken heart.

In this long sentence, the pauses or rests are so adjusted that the voice passes with entire ease from point to point, while in the last line the whole construction is brought to a most graceful and pleasing conclusion.

Small Unaccented Words at the End. — Any marked falling off in sonorousness at the end is displeasing to the ear. For this reason. we should avoid closing a sentence with a small unaccented word. Such a termination is injurious to harmony as well as to strength.

"It is a mystery which we firmly believe the truth of, and humbly adore the depth of." Change it thus: "It is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore."

An Accent Needed near the End. — It seems to hold in general, in our language, that, in order to a musical close, either the last syllable, or the last but one, should have the accent. Hence words which have the accent far removed from the end, such as cóntrary, aúditory, péremptorily, &c., are, so far as the music is concerned, unsuited for the close of a sentence. To say, "The order was given péremptorily," does not end as agreeably to the ear as to say, "The order was given in a péremptory mánner."

4. Adapting the Sound to the Sense.

The Harmony of a sentence is promoted by adapting the sound to the sense.

Character of this Harmony. — The Harmony which arises from this source is of a much higher kind than that which arises from mere pleasantness of sound. This higher kind of harmony may exist where there are sounds which in themselves are harsh and grating. This very ruggedness of sound may in some cases be a part of the harmony. The author may desire to convey the idea of something disagreeable and horrid, in which case the harshness of the words is in perfect consonance with the thought, and helps the effect. The opening of Hell-gates, in Paradise Lost, is often quoted in illustration of this point.

> On a sudden open fly
> With impetuous recoil and jarring sound
> The infernal doors, and on their hinges grate
> Harsh thunder, that the lowest bottom shook
> Of Erebus.

Greater Variety Admissible. — In seeking, therefore, that kind of harmony which consists in adapting the sound to the sense, a great

variety of words is admissible. For grave and serious ideas we naturally use words whose sounds are slow and measured. Stern and impetuous thoughts are expressed by words which are harsh and discordant. Gentle and benignant feelings, on the other hand, require soft and flowing words. By selecting words of different sounds, a writer may indicate many varieties of motion, as swift or slow, easy or difficult, and may even imitate particular noises, as when we speak of the *hum* of the bee, the *hiss* of the serpent, the *whistling* of the wind, the *crash* of the falling tree.

Notice how huge size and unwieldiness are expressed by the choice of words in the following passages from Milton:

> Part, huge of bulk,
> Wallowing, unwieldy, enormous in their gait,
> Tempest the ocean.

> Scarce from his mould
> Behemoth, biggest born of earth, upheaved
> His vastness.

The labor of Sisyphus is aptly imitated by Pope in the following lines, particularly in the last:

> With many a weary step, and many a groan,
> Up the *h*igh *h*ill *h*e *h*eaves a *h*uge round stone.

The imitation here is rendered more effective by the artifice of the continued repetition of the aspirate.

The felling of timber is thus described, in words whose sound is clearly an echo of the sense:

> Deep-echoing groan the thickets brown,
> Then rustling, crackling, crashing, thunder down.

One of the most remarkable examples of harmony produced by the adaptation of the sound to the sense, is Poe's well-known poem of the "Bells." The poem is too familiar to need quotation. Tennyson's "Bugle Song" is another exquisite instance.

Apart from the mere sound of the words, an imitative harmony may be produced in poetry by the rhythm. Thus the galloping of a horse is imitated in the following:

> At each bound he could feel his scabbard of steel
> Smiting his stallion's flanks. — *Longfellow.*

A charge of cavalry is imitated in the following:

> Forward! break cover!
> Ride through them! ride over
> Them! baptize the clover,
> With blood as with dew! — *Boker.*

Part of the effect of haste in the last passage is produced by what musicians call the *slur* between "over" and "them," and between "clover" and "with."

Almost every variety of warlike sound is imitated in these lines:

> Hark to the brazen blare of the bugle!
> Hark to the rattling clatter of the drums,
> The measured tread of the steel-clad footmen!
> Hark to the laboring horses' breath,
> Painfully tugging the harnessed cannon;
> The shrill, sharp clink of the warriors' swords,
> As their chargers bound when the trumpets sound
> Their alarums through the echoing mountains! — *Boker.*

How very different the following:

> And far below the Roundheads rode,
> And hummed a surly hymn. — *Tennyson.*

Miscellaneous Examples on the Construction of Sentences.

[Point out whatever is faulty in any of these sentences, and reconstruct the sentences so as to avoid the fault.]

1. In nature, the foundation of order is the plan to which everything conforms, and all in perfect harmony.

2. He is a benefactor who from scattered fragments constructs a work, clear in outline, and symmetrical, to endure through the ages.

3. Poverty habitually comes in like an armed man, and misery and want unalleviated, and sometimes apparently unperceived, rule with absolute dominion in the place.

4. A man very much under the influence of liquor, with a pair of shad, was making his way under difficulties to the depot on Saturday.

5. To this accomplished and unfortunate lady, Anne Boleyn, whose beauty attracted the fatal notice, but could not fix the brutal passion of the king, who "spared neither man in his wrath nor woman in his lust," is sometimes ascribed the following touching poem, though neither Mr. Walton nor Mr. Ritson think justly.

6. This beautiful and highly accomplished woman, Mary Queen of Scots, whose feminine character ill fitted her for the throne of a rude nation in the most agitated period of its history, and who had the misfortune to live among enemies paid to slander her, while none dared to defend her against a haughty, powerful rival, that united to a woman's jealousy of her superior claims, the sternest policies of unscrupulous ambition, is now seldom named without melancholy interest, and a wish to forget her faults in the trials of her circumstances.

7. The French being her tongue from infancy, she preferred to write in it; and, though not strictly within the plan of our work, we subjoin a copy of verses written during her imprisonment in Fotheringay Castle, with a Latin hymn, the musical cadence of which has been greatly admired, "composed and repeated" by her the day before the execution.

8. She added to unusual learning much talent as a painter, and according to her admiring contemporaries, as a poetical writer.

9. She wrote, among other poems, a spirited defence of her sex, in answer to Pope's Characters of Women, which Duncombe praises in his Feminead.

10. She was fond, however, of literary society, as is shown by her friendship for Mrs. Rowe, (she was the authoress of the letter signed Cleora in Mrs. R.'s collection); Thomson, whom she kindly patronized, (who dedicated to her the first edition of his Spring); Dr. Watts (who dedicated to her his Miscellaneous Thoughts in Prose and Verse); and Shenstone (who addressed to her his Ode on Rural Elegance).

11. Mrs. Greville (whose maiden name was Fanny McCartney), wife of Fulke Greville, author of Maxims, Characters, &c., 1756, wrote, about 1753, her Prayer for Indifference, which was very popular, and provoked several clever replies, the best being by the Countess of C——, supposed to be Isabella, Countess of Carlisle, who died 1793.

12. Mrs. Crewe was the daughter of Mrs. Greville; and her second son, Captain William Fulke Greville, died at Dover in 1837, aged 87, from which we infer that her marriage was antecedent to 1749.

13. She went upon the stage, for which she had long before an inclination, to gain a support.

14. Piozzi died in 1809, but in 1819–20 his sprightly widow showed, not only that her physical elasticity was preserved, by dancing with great spirit at public balls, but that her sensibilities were yet warm, by falling in love with Conway, the handsome actor.

15. In 1776, she printed Sir Eldred of the Bower, a ballad, and a little poem, in imitation of Ovid's Metamorphoses, on a rock in Somersetshire, from which issues a red stream, called The Bleeding Rock, which had been written some years before.

16. This well-known lady, the widow of a Presbyterian clergyman of Inverness-shire, Scotland, whose Letters from the Mountains have been so generally and universally admired, published a volume of poems in 1801, which shows the same talents that made her descriptions of scenery so graphic and delightful.

17. The editor has far greater pleasure in speaking of her writings, as they struck his youthful fancy, than with the cool judgment of more mature years.

18. Bereaved by death of one to whom her heart was given, she became in an unpropitious hour the wife of the Hon. George Chappel Norton, who proved himself utterly unworthy of having committed to him the child of beauty, genius, and generous feeling, whom he has persecuted with the basest accusations and untiring malignity.

19. We may recur to an earlier period, when the crown was devisable by will in England, or when at least the succession was settled in accordance with the desires of a dying sovereign, for some kind of parallel.

20. He is a public benefactor who from scattered fragments constructs a work clear in outline and symmetrical, to endure through ages.

21. Rich or poor you have always been to me a true friend.

22. Is it nothing to be obliged to toil almost in the menial concerns of his wretched habitation?

23. My confidence in the people governing is unlimited; my confidence in the people governed is infinitesimal.

24. Everybody when they buy want the best.

25. I am sure there was a case in the day before yesterday's paper, extracted from one of the French newspapers, about a journeyman shoemaker who was jealous of a young girl in an adjoining village, because she would not shut herself up in an air-tight three-pair of stairs, and charcoal herself to death with him; and who went and hid himself in a wood with a sharp-pointed knife; and rushed out as she passed by with a few friends, and killed himself first, and then all the friends, and then her — no, killed all the friends first, and then herself, and then himself — which was quite frightful to think of.

26. Such a man should not be tolerated in office, for one who receives bribes for the administration of justice can hardly be thought at all times to keep in mind what justice means, nor one who winks at wrong-doing to be free from all taint of misdemeanor himself.

27. Owing to an obstacle on the track, and the badness of the weather, the train was delayed, and as John did not reach home in time to attend the funeral, they concluded to postpone it.

28. My son John rode down to Colchester, mounted upon the old bay horse. Shying at a white gate, he stumbled and cast a shoe, and John was detained an hour at the smithy.

29. The English hate frogs, but the French love frogs and hate the English, and cut off their hind legs and consider them a great delicacy.

30. John Brown, his wife, baby, and dog, came up to town to see the fair, and passing through the streets he amused himself by barking at every unprotected female he met.

31. The moon is situated about two hundred and forty thousand miles from the earth, and is supposed to be an opaque body shining only by the reflection of the rays passing from the sun, and it influences the waters of the earth in such a way as to produce a tidal wave once in 24 hours.

32. A man walked down the street, followed by a little dog, sporting a green neck-tie and patent leather boots.

33. He came into church with his wife, wearing a full dress uniform of the cavalry regiment then stationed in the neighborhood.

34. The man who sat writing with a Roman nose was ordered to leave the room.

35. The old astronomers were free to invent whatever theories they pleased as to the scale on which the sidereal scheme is constructed, since if the earth were at rest we could never know how far the stars were from us, and it was only when the earth was set free by Copernicus from the imaginary chain which had been conceived as holding it in the centre of the universe, that it became possible to form any conception of the distances at which the stars lie from us.

36. By reason of the traces of the awful earthquake of 1812, which did its work with suddenness, almost as appalling as that which destroyed Manilla, the environs of the capital are sadly interesting.

37. Well, sir, I (who am a very quiet, and, I believe, inoffensive man, whose only wish in life is to be allowed to sit in a corner, out of other people's way, and read books,) I had occasion to drive across Hyde Park on the afternoon of Tuesday, the day after the storm. in company with my wife, who, as is her wont, was giving me, who am somewhat infirm of foot, the benefit of a lift to my club — a literary club, as harmless and colorless as myself, and when fairly in the park I found that, though the great storm was over, the waves were very far from gone down: angry little surface-waves, different enough from the grand natural heaving of the true popular sea.

38. By the time I had taken five bottles, I found myself completely cured, after having been brought so near to the gate of death, by means of your invaluable medicine.

39. An extensive view is presented from the fourth story of the Delaware River.

40. His remains were committed to that bourne whence no traveller returns, attended by his family.

41. If the gentleman who keeps a store in Cedar Street, with a red head, will return the umbrella he borrowed from a lady, with an ivory handle, he will hear of something to his advantage.

42. Wanted a groom to take charge of two horses of a serious turn of mind.

43. He walked toward the table and took up his hat and bade adieu to his host and took his departure.

44. As I was on the express train, I watched the conductor passing through the cars, collecting the tickets from the way passengers, and punching the through ones.

45. All persons must detest traitors who possess any love of country whatever.

46. John is the best boy in the village that attends the academy.

47. The books treat of trees that are on the fourth shelf.

48. Her apron was torn by a little dog, that was trimmed with pink and white braid.

49. William Penn gave this advice to his children: Let your industry and parsimony go no further than for a sufficiency for life, and to make a provision for your children, and that in moderation, if the Lord gives you any.

50. Why, our cook (she's fifty, if she's a day) got a bonnet just like mine, (the materials were cheaper, but the effect was the same,) and had the impertinence (servants have no idea of their place in this country) to wear it before my face.

51. If some men, according to the fashionable metaphor, are square, while others are round, the Right Hon. Robert Lowe must be described as multangular, with whom it is not easy to live comfortably and at peace.

52. Mrs. Ingram, a most estimable lady, widow of the late proprietor, who was a member from Boston, and died last year, is the sole owner of the Illustrated London News.

53. It was midnight — the very hour at which (with a punctuality few of them have exhibited in the flesh) spirits invariably revisit (what can be the attraction in many cases?) their former abodes.

54. The heavenly bodies are in motion perpetually.

55. Not only did he find her busy, but pleased and happy ever.

56. I have done that which I have spoken to thee of.

57. Poverty wants some things; the avaricious want all things.

58. The public is interested in knowing who is the rascal, as he charges, who is drawing thousands of dollars in sinecures from the public purse.

59. I move the appointment of a committee to report what alterations are necessary to the next General Assembly.

60. They expect the overthrow of all the old traditions of a race, whose religion, customs, and laws run from time immemorial, in the twinkling of an eye.

61. The reformation of John Wickliffe, which had begun just before he ascended the throne, was, during his reign, preparing the way for religious revolutions in the future.

62. Edward I. had in his youth rescued the crown from the presumptuous Leicester, and had replaced it upon the head of his weak but well-meaning father.

63. Henry Beaufort, the illegitimate brother of Bolingbroke, afterwards the stern and cruel judge by whose sentence the Maid of Orleans was brought to an unworthy death, became the tutor of the prince.

64. When young Henry was eleven years of age, in the year before the revolution which brought his father to the throne, Beaufort, who had been made chancellor of the University of Oxford, took him under his care at Queen's College.

65. Although the king treated his kinsman with much courtesy, he evidently regarded him as a pledge of safety.

66. Henry was conveyed by the king's order to the castle of Tryon, where he and his cousin, young Humphrey, Duke of Gloucester, were put in easy confinement.

67. He was shocked that one who had in every way sought his love by gentle kindness, should be deprived of power and liberty by his own nearest kinsman.

68. Yet it was natural for him to conceal whatever sadness he might entertain on account of the misfortune of his friend, in the brilliant scenes of which he was the principal actor.

69. His presence in company with the new king, gave additional éclat to the usurpation; for he was looked upon as innocent of the stain, and his youth and beauty elicited the enthusiasm of the populace, who were now to regard him as their future monarch.

70. Both body and mind were patient under hardships, whether voluntary or under necessity endured.

71. He was impatient, in the generosity of his nature, of that praise which sought him out in injustice of those who had really triumphed.

72. No man went from his presence with anger in his breast.

73. The intimacy of a prince of the blood royal with common persons would be noticed enough to build such traditions upon, and we may be sure, that had Henry really been guilty of drunkenness, burglary, and carousing, we should have had the fact duly authenticated by the gossiping chroniclers of the day.

74. One of the most extraordinary men of that, perhaps of any age, appeared to annoy Henry the Fourth, from this time almost to the day of his death. A rebellion headed by him, took its rise, to keep which in abeyance drained the resources of England, and which at times absolutely threatened the integrity of the throne.

75. Owen himself seems to have in a manner retired from the command, and to have delegated his authority to a brave lieutenant, Rees ap Griffith, who was not, however, inclined to resume that rash mode of warfare which had made Owen so famed a leader.

76. The king grew prematurely old under the unusual weight of his cares, and the anxieties which would naturally depress one who held his crown by an uncertain tenure.

77. Chivalry thus illustrated its most stately adornments, and the barbarities of which its concomitants almost compel admiration.

78. Thus Pedro threw away the very friendship without which he would still have been an exile, the alienation of which left him exposed without defence to that resistless home party, which still clung to his brother Henry.

79. An opportunity very soon presented itself, and we arrive at that romantic episode in the history of those times, in which were cast the obtrusive events of John of Gaunt's career, and which have been most efficacious to preserve his name and deeds to later generations.

80. Hume says that John of Gaunt was not even enterprising; but he must mean that he was not ambitious of the crown, nor of the direction of the government; for his life was one of almost ceaseless activity.

CHAPTER IV.

FIGURES.

Relation of the Subject to those which precede. — In the expression of thought, it is the business of the writer or the speaker, first to obtain the words needed, and then to arrange them into completed expressions. These two points have been already discussed in the chapters on Diction and Sentences. Words are the brick and mortar, sentences are the finished walls, of the mental fabric. But Rhetoric, no less than architecture, needs something more than bare walls. It has, equally with the sister art, its arabesques and mosaics, its arches and columns, its lights and shadows, its curious tracery, its lines of grace and beauty, — its appeal, in short, to the taste and the imagination, as well as to the understanding. We wish, in other words, not only to express our meaning, but to express it in forms which will make it more agreeable and attractive. In natural order, therefore, the next subject in Rhetoric, after Diction and Sentences, is the discussion of the various means by which we add to discourse graces and attractions beyond those derived from the bare expression of thought. Among these means none are more conspicuous than those known as Figures. To these, therefore, we shall now address ourselves.

Definition of Figure. — A Figure, in Rhetoric, is some deviation from the plain and ordinary mode of expression, with a view of making the meaning more effective.

An Example. — If it is said, "A good man enjoys comfort in the midst of adversity," the thought is expressed in the simplest manner possible. But if we say, "To the upright there ariseth light in darkness," the same sentiment is expressed in a figurative style. There is a deviation from the plain and simple expression. Light is put in place of comfort, darkness in place of adversity, and this change in the mode of expression makes the idea more vivid.

Another Example.—To say, "It is impossible to explore the Divine nature fully by any search we can make," is to utter a simple proposition. But when we say, "Canst thou, by searching, find out God? Canst thou find out the Almighty to perfection? It is high as heaven, what canst thou do? deeper than hell, what canst thou know?" we introduce a figure. Not only the proposition is expressed, but admiration and astonishment are expressed with it, and the meaning is made in every way more effective.

Another Example.—If we say, "That is strange," we use the plain, ordinary mode of stating a fact. But if we say, "How strange that is!" the expression is changed from a mere assertion to an exclamation of surprise. It is therefore a figure, a form of speech different from the ordinary mode of expression.

An Example of a Different Kind.—In the sentence, "Now is the *winter* of our discontent," there is a figure, but it is of another kind. The form of the expression is not changed, but one of the words, "winter," is turned from its literal meaning, a season of the year, and is made to signify a condition of the human feelings. This changing or turning away of a word from its literal meaning is called a Trope, from the Greek word tropos (τρόπος), which means a turning.

Figures and Tropes.—The ancients observed carefully the distinction between Figures and Tropes. But at present the one term, Figure, is used to cover the whole subject, and to mean any deviation from the plain and ordinary mode of expression, whether in the form of the sentence, or in the meaning of a particular word.

Figures not Unnatural.—Though Figures are thus some deviation from the ordinary mode of expression, it does not follow that they are forced or unnatural. Figures are not the inventions of rhetoricians, any more than the laws of language are the inventions of grammarians. As writers on grammar have observed how men speak, and from this have drawn the rules of speech, so writers on rhetoric have noticed how men depart from the plain and ordinary mode of expression when they wish to give special force or vividness to their meaning, and from this fact the character and rules for such figurative expressions have been derived. The most illiterate men, as well as the most learned, speak in figures. No races, in fact, are so much addicted to the use of figurative language as the semi-barbarous and the savage. Whenever the imaginations of the multitude are awakened, or their passions inflamed, they pour forth their feelings in a torrent of figures. It is rare, indeed, that any one, learned or unlearned, civilized or savage, in a composed or in an excited state of mind, discourses for any length of time without the use of figures. Figurative expressions are as important to the

agreeableness of discourse as are color and form to that of the landscape.

Origin of Figures.—The first source of figures is the barrenness of language.

Explanation.—In the first attempts to use language, men would begin with giving names to the different objects with which they became acquainted. As the ideas of men multiplied, their stock of names and words would be enlarged. But for this infinite variety of ideas and objects in the world, no language would be adequate. Any language would become unmanageable which should undertake to supply a separate word for every separate idea. Men therefore would seek to abridge the labor of inventing and remembering such an infinite number of words. One word, which had been invented to express some particular idea or object, would be used to express some other idea or object to which it was imagined to bear a likeness.

Example.—The word *dull* in its primary meaning applies to an instrument having an edge. But when we speak of an essay as being "dull," we imagine the mental effect of such a composition to be similar to the material effect of an edged tool that is dull. So, instead of making a new word, we use the old word in a new and changed sense. This change is called a figure. A dull knife is literal. A dull essay is figurative. In this manner a large number of figurative uses of words have arisen. Mental operations especially are most commonly expressed by words derived from sensible objects. Thus we speak of a *piercing* judgment, a *clear* head, a *soft* heart; of one *inflamed* by anger, *warmed* by love, *swelled* with pride, *melted* with pity, and so on.

Second Source.—The other and indeed the principal source of figures is the pleasure which they give.

Explanation.—In this case we use figures, not because of the barrenness of language, but because the figurative expression is more agreeable than the literal one. We have words already at our command for expressing the plain, simple meaning; but we are more pleased with some other expression which, besides the primary and literal meaning, conveys some additional idea of an agreeable character.

Examples.—Thus the sun becomes "the powerful king of day," youth is called "the morning of life," "gray hairs" means old age, the "sceptre" means the royal authority, and so on.

Names of the Figures.—The most common figures are

Simile, Metaphor, Allegory, Antithesis, Epigram, Metonymy, Synecdoche, Interrogation, Exclamation, Apostrophe, Personification, Hyperbole, Irony, Climax.

I. SIMILE.

Simile, or Comparison, consists in formally likening one thing to another.

Examples.—The condemnation of Socrates took him away in his full grandeur and glory, *like* the setting of a tropical sun.

> True ease in writing comes from art, not chance,
> *As* those move easiest who have learnt to dance.

> I have ventured,
> *Like* little wanton boys that swim on bladders,
> This many summers in a sea of glory.

Why Similes Please. —Similes are a source of pleasure to the mind on several accounts:

1. First, we are so constituted that we naturally are pleased in comparing objects with one another, and tracing the points of likeness or of unlikeness between them. This habit of comparison is common to all persons. Even children take delight in it, as soon as they are capable of taking distinct notice of objects. The mere fact of there being a likeness gives, when observed, a pleasure to the mind.

2. Secondly, a simile usually makes the principal object plainer, or gives it a stronger impression on the mind, and on this account is a source of additional pleasure. An author, wishing to say that the memory of a certain person is both quick and retentive, makes the idea clearer and more forcible, and at the same time more agreeable to the reader, by expressing the thought thus: "His memory is like wax to receive impressions, and like marble to retain them."

3. Thirdly, by a skilful use of simile, the principal object may be embellished and made more agreeable by being associated with something of a superior character — something splendid, graceful, refined, dignified, or grand, according to the occasion. Shakspeare says of a certain strain of music:

> . . . It came o'er my ear *like* the sweet sound
> That breathes upon a bank of violets,
> Stealing and giving odour.

Every one feels, on reading such a comparison, that the image

with which soft music is thus associated has given it an additional embellishment and charm.

Burlesque.—Similes are not always used to dignify and elevate an object. The aim of the writer may be, as in burlesque, to make a thing seem mean by comparing it to something low and degrading. Thus Butler says of Hudibras:

> ...'Tis known he could speak Greek
> As naturally as pigs squeak;
> [And] Latin was no more difficile
> Than to a blackbird 't is to whistle.

Thus also he burlesques morning:

> The sun had long since, in the lap
> Of Thetis, taken out his nap;
> And, like a lobster boiled, the morn
> From black to red began to turn.

The Object of Simile is to increase the effect intended in the main assertion, whether that intention be to exalt or to degrade, to dignify or to burlesque.

Likeness of Effect.—Though the essence of a simile consists in likeness, yet the likeness is not necessarily of a material kind. One thing may be like another, not because they look alike, or sound alike, or have any material qualities in common, but because they produce similar effects upon the mind. They raise similar trains of thought or feeling, or the remembrance of one strengthens in some way the impression produced by the other. This kind of subtle likeness often has a more pleasing effect than one which is more obvious to the senses.

Example from Ossian.—A certain simile of Ossian's has been much admired on this account. Of a particular strain of music, he says, it was "like the memory of joys that are past, pleasant and mournful to the soul." The effect here is much finer than if he had compared the music to the song of the nightingale, or the murmur of a stream, although in the latter cases there would have been more of actual likeness.

Mere Likeness does not of itself constitute a simile. There is no simile, in the rhetorical sense of that word, when one city is compared to another city, one house to another house, one man to another man, Napoleon to Cæsar, Rothschild to Crœsus. In order that there may be a legitimate simile, the objects compared must be of a different kind.

Examples.—A city in the rapidity of its growth, may be likened to Jonah's gourd. Milton, describing the sudden erection of the huge fabric in Pandemonium,

says, it "rose like an exhalation." A great warrior may be compared to a thunderbolt, or to a desolating tornado; a sage, to a pillar of state. In each of these cases, there is a legitimate simile, because there is a likeness of some sort between the objects compared, and at the same time the objects themselves are different in kind.

The principal Rules to be observed in regard to the use of Similes are the following:

RULE 1. Similes should not be drawn from things which have too near and obvious a resemblance to the object compared.

Effect of Surprise. — One great pleasure of the act of comparing lies in discovering likenesses where at the first glance we should not expect to find them. The simile in such cases gives us the pleasure of an agreeable surprise.

Examples. — Lover says, of a small, swarthy woman, "She's as short and as dark as a mid-winter day." Milton's comparisons nearly always have this quality of giving a surprise, besides that of filling the mind with ideas of majesty and grandeur. To give us some idea of the countless number of the fallen host, he says, they

> "Lay entranced
> Thick as autumnal leaves that strew the brooks
> In Vallombrosa."

Satan's imperial ensign, "full high advanced, shone like a meteor, streaming to the wind." Satan's own appearance, after his fall, is compared to that of the sun suffering an eclipse, and shedding disastrous twilight on the nations.

In all these examples, the reader, on recognizing the likeness, feels as though he had made an unexpected and delightful *discovery*. Milton's comparisons of Eve's bower in Paradise to the arbor of Pomona, and of Eve herself to a wood-nymph, are considered less happy, as no great ingenuity is required to imagine one arbor like another arbor, or one beautiful woman like another beautiful woman.

Trite Similes. — Many similes, which were good enough when first used, are no longer available now, because they have become trite and commonplace by frequent use. Such similes are those comparing a hero to a lion, a mourner to a flower drooping its head, chastity to snow, passion to a tempest, and so on.

RULE 2. Similes should not be drawn from objects in which the likeness is too faint and remote.

Such similes are said to be **far-fetched.**

Examples. — Some of the older poets erred frequently in this line. Thus Cowley, speaking of a friend, says that at night before retiring to sleep he washed away from his soul by tears all the stains it had received during the day, as the sun sets in water [the ocean] and is thereby kept unsullied.

> Still with his soul severe account he kept,
> Weeping all debts out ere he slept;
> Then down in peace and innocence he lay,

Like the sun's laborious light,
Which still in water sets at night,
Unsullied with the journey of the day."

By a good deal of study and thought we can trace here some resemblance between the two objects compared, that is, the man lying down at night bathed in tears, and the sun setting in the ocean; but the resemblance is faint, and requires entirely too much study. The simile is far-fetched.

It is worse even than this. There is absolute falsehood in the figure. The author states as a fact that the sun purges itself in the water, and this falsehood disappoints and vexes the reader.

An example of more recent date is the following from Longfellow:

The day is done, and the darkness
Falls from the wing of night,
As a feather is wafted downward
From an eagle in his flight.

RULE 3. Similes should not be drawn from objects with which ordinary readers are unacquainted.

What is Excluded.—This rule excludes comparisons founded on scientific discoveries, or on objects with which persons of a certain trade only, or a certain profession, are conversant. In accordance with this rule, also, it is well to avoid drawing comparisons from ordinary objects in foreign countries, with which most readers are acquainted by reading only.

Further Cautions.—There are indeed certain noted objects, such as the Pyramids, the Alps, the Nile, the Tiber, Rome, Jerusalem, London, and so forth, with which well-read people everywhere are familiar. But, as a general thing, writers should take their illustrations from objects which exist in their own country, and which they and their readers have seen. It is well enough for English poets to sing of the nightingale, whose high note is heard from the boughs in the stillness of midnight, and of the sky-lark, which "at break of day sings hymns at heaven's gate;" but American poets and readers know nothing of either except from books.

RULE 4. Similes should not, in serious discourse, be drawn from objects which are mean or low.

This rule does not apply to Burlesque, or to writings intended to degrade and vilify. In such writings, the very aim of the author is to bring an object into ridicule or contempt, by associating it in the mind with something mean or ridiculous. But in ordinary discourse, the aim is just the opposite, and care should be taken accordingly that the objects to which anything is compared should not only possess a likeness to it, but that they should be of a pleasing and elevating character.

Examples.—There may be truth in the following comparison from Pope, but the simile offends the reader, because it associates the name of a great and good man with a mean and degrading idea:

> Superior beings, when of late they saw
> A mortal man unfold all nature's law,
> Admired such wisdom in an earthly shape,
> And showed a Newton *as we show an ape.*

The two following examples may perhaps be allowable, because the aim of the writer is to belittle the subject:

"Mr. —— would be a powerful preacher if he did not drown his thought in a Dead Sea of words. You don't want a drove of oxen to drag a cart-load of potatoes over a smooth road."

"Skepticism in an honest and thoughtful young man is like the chicken-pox,—very apt to come, but not dangerous, and soon over, leaving both complexion and constitution as good as ever."

RULE 5. Similes should not be drawn from great or sublime objects, when we are describing what is low or trivial.

Such comparisons may be proper in mock-heroic, or burlesque, but not in serious composition.

A popular orator, speaking of one of our common anniversary-days, uses the following language: "Pharos of the ages, we hail thy glimmerings 'mid the cataracts of Time."

RULE 6. Similes are inappropriate when strong passion is to be expressed.

To pause for the purpose of hunting up curious likenesses and comparisons, implies leisure and deliberation; and passion, just in proportion to its force, is unhesitating and rapid. It has no leisure to cast about for resemblances.

The hero in Addison's Cato, in a moment of violent anguish at the separation from his lady-love, makes the following elaborate comparison, which, under the circumstances, cannot be regarded otherwise than as affected:

> Thus o'er the dying lamp th' unsteady flame
> Hangs quiv'ring on a point, leaps off by fits,
> And falls again, as loth to quit its hold.
> Thou must not go; my soul still hovers o'er thee,
> And can't get loose.

II. METAPHOR.

Metaphor is a figure founded upon the resemblance which one object bears to another. Hence it is nearly allied to Simile. A metaphor is, indeed, a sort of abridged simile.

Difference between Metaphor and Simile. — If we say of a great statesman, "He upholds the state, like the pillar which upholds an edifice," we make the comparison by a Simile. If we say of him, "He is the pillar of the state," we make the same comparison by a Metaphor. In simile, the comparison is usually expressed by *like*, *as*, *such as*, or words of similar import. In metaphor, the comparison, if made at all, is not formally expressed in words. One object is assumed to be so like another, that things properly belonging to the one are attributed to the other, without stopping to draw a formal comparison between them — without, in fact, stopping to think whether such a likeness exists or not. If the metaphor expresses, or even suggests comparison, that metaphor is faulty. Not that a metaphor may not be taken to pieces, and be shown to owe its existence to comparison; but it should not, at first sight, suggest comparison. The figure should be so involved in the subject that you can hardly pull the two apart. In simile, on the contrary, the subject and the figure are but Siamese twins: a whip of the knife, and the two are divided, without damage to either.

Effectiveness of Metaphor. — The metaphor is a more lively and animated method than the simile for expressing comparison. Metaphor, indeed, of all the figures, comes nearest to painting, enabling us to clothe at will the most abstract ideas with life, form, color, and motion, and to "give to airy nothing a local habitation and a name."

A few examples will show how much more condensed and effective the metaphor is than the simile.

Simile: As it is a flattering condescension when the eye of a sovereign rests upon a subject, so it is when the light of the morning sun first falls upon the mountain-tops. As an image of burnished gold, when brought within kissing distance of any dull objects, lights them up with its own shining radiance, making them also look like gold, so the morning rays of the sun, after first touching the mountain-tops, descend gradually to the valleys, lighting up the green meadows and the pale streams, as with some heavenly gilding.

Metaphor:

Full many a glorious morning have I seen
Flatter the mountain-top with *sovran* eye,
Kissing with *golden* face the meadows green,
Gilding pale streams with heavenly alchemy. — *Shakspeare.*

Simile: As, in passing through a prism, beams of white light are decomposed into the colors of the rainbow; so, in traversing the soul of the poet, the colorless rays of truth are transformed into bright-tinted poetry.

Metaphor: The white light of truth, in traversing the many-sided transparent soul of the poet, is refracted into iris-hued poetry. — *Herbert Spencer.*

Simile: The temper of the nation, loaded already with grievances, was like a vessel that is now full, and this additional provocation, like the last drop infused, made their rage and resentment as waters of bitterness overflow.

Metaphor: The vessel was now full, and this last drop made the waters of bitterness overflow. — *Bolingbroke.*

Rules for Simile and for Metaphor. — The rules which have been given in regard to the Simile apply in some measure to the Metaphor also. Metaphors ordinarily should not be drawn from things having too near and obvious a resemblance, from things in which the likeness is too faint or remote, from things with which ordinary readers are unacquainted, from objects mean and low, or from objects too far above that which they are intended to illustrate. Metaphors, however, are often used for the expression of strong passion, and in this respect differ materially from similes. Metaphor, being an abbreviated simile, suits very well the rapid vehemence of passion.

Examples of this abound in Shakspeare. No portions of his plays so teem with metaphor as those most highly tragical. The Bastard in King John, seeing Hubert take up the body of the murdered Prince, exclaims,

How easy dost thou take *all England* up!

When the assassin discloses to the Prince the red-hot iron, and declares that he has come to burn out the Prince's eyes therewith, Arthur begs him not to be more cruel than even the instrument of torture:

The iron of itself, though heat red-hot,
Approaching near these eyes, would drink my tears,
And quench his fiery indignation
Even in the matter of mine innocence.

As the rules relating especially to the Simile illustrate to some extent the Metaphor, so also the rules relating especially to the Metaphor illustrate to some extent the use of the Simile. The rules which more particularly limit the use of the Metaphor are the following:

RULE 1. The metaphorical and the literal should not be mixed in the same sentence.

Rule Explained. — A metaphor having been introduced into a sentence, all parts of the sentence should be made to conform to the figure thus introduced. This rule is violated when part of the words are such as apply to the figure, and part are plain and literal.

Examples. — Dryden says, speaking of the aids he had had in some of his literary labors, "I was *sailing in a vast ocean* [metaphor], without other help than the *pole-star* [metaphor continued] of the ancients, and *the rules of the French stage* [literal] among the moderns."

In Pope's translation of Homer, Penelope, speaking of the loss of her husband, and then of the abrupt departure of her son, says:

> Long to my joys my dearest lord is lost,
> His country's buckler, and the Grecian boast;
> Now, from my fond embrace by tempests torn,
> Our other *column* [met.] of the state is borne,
> Nor took a kind adieu, nor sought consent.

Here her son is figured in one line as a column, and in the next he is a person, to whom it belongs to take adieu, and to ask consent. This is incongruous. It is mixing up the metaphorical and the literal in the same construction. Having spoken of Telemachus under the metaphor of a column, the author should not have ascribed to him in that sentence anything but what could be ascribed to a column.

"Boyle was the *father* of Chemistry, and *brother* to the Earl of Cork."

> To thee the world its present homage pays,
> The *harvest* [met.] early, but *mature* [met.] the *praise* [lit.].

The fault here is not serious. Yet every reader feels that but for the sake of a rhyme, the second line would have ended "mature the *crop*."

Examples of Correct Metaphor. — The following are examples of sentences in which the language of the metaphor is sustained and consistent throughout:

Speaking of the king's honor: "The feather that adorns the royal bird supports his flight. Strip him of his plumage, and you fix him to the earth." — *Junius.*

"In the shipwreck of the state, trifles float and are preserved; while everything solid and valuable sinks to the bottom, and is lost forever." — *Junius.*

Of a hero: "In peace, thou art the gale of spring; in war, the mountain storm." — *Ossian.*

Of a woman: "She was covered with the light of beauty; but her heart was the bearer of pride." — *Ossian.*

"Trothal went forth with the stream of his people, but they met a rock: for Fingal stood unmoved; broken, they rolled back from his side." — *Ossian.*

Speaking of an artist:

> "You make him but the spigot of a cask,
> Round which you, teachers, wait with silver cups
> To bear away the wine that leaves it dry." — *Holland's Kathrina.*

RULE 2. Two different metaphors should not be used in the same sentence and in reference to the same subject.

This produces what is called **mixed metaphor**, and is a worse fault even than mixing the metaphorical and the literal in the same sentence.

Examples. — Shakspeare's expression, "To take *arms* against a *sea* of troubles," is open to criticism on this ground. Addison says:

"I *bridle* in my struggling muse with pain,
That longs to *launch* into a bolder strain."

The muse, figured as a horse, may be "bridled;" but when we speak of "launching," we make it a ship. The author *bridles* it to keep it from *launching!*

In religious discourse people are apt to use Scripture metaphors in a careless way. The following curious jumble once took place: A man prayed that "the word which had been preached might be like a nail driven in a sure place, sending its roots downward and its branches upward, spreading itself like a green bay-tree, fair as the moon, clear as the sun, and terrible as an army with banners!"

Observe the mixing of metaphors in the following passages: "The shot of the enemy mowed down our ranks with frightful rapidity. On every hand men and horses lay in universal carnage, like scattered wrecks on a storm-beaten shore."

"His thoughts soared up from earth like fire and winged their flight to distant stars."

"Traitors may talk of England going down
(In quicksands that their coward selves have sown)—
She swims in hearts like these!"— *Gerald Massey.*

Here, in three short lines, we have bad grammar ("England going down"; it should be "England's going down"), bad rhyme ("down" and "sown"), bad metaphors (England swimming in hearts! and sowing "quicksands"—he might as well have talked of sowing batter-pudding!) and lastly, very commonplace thought as the basis of the whole.

Rule 3. Metaphors on the same subject should not be crowded together in rapid succession.

Explanation. — Though the figure in each case may be distinct and consistently carried out, yet the mind, having in quick succession to conceive the subject, first in its literal sense, then in a figurative sense, and then again in still another figure, becomes confused.

Example.— Swift says, "Those whose minds are dull and heavy do not easily penetrate into the *folds* and *intricacies* of an affair, and therefore can only *scum off* what they find at the top." Here the mind has, first, to think of the literal fact, namely, that dull people do not easily penetrate the difficulties of a subject; next, to think of this fact under the similitude of handling the outer folds of a bale of cloth, without ever getting at the inside; and then again to think of the same fact under the similitude of skimming the top of some impure liquid without reaching the bottom. The two metaphors, though separable, are in such close succession that they have the effect of a mixed metaphor.

Rule 4. Metaphors should not be multiplied to excess.

Explanation. — Though the metaphors may refer to different subjects, and be in different sentences, and therefore not come within either of the two preceding rules, yet if they are greatly multiplied, they have a confusing effect upon the mind. The variety of subjects distracts the attention.

Excessive Use of Figures. — The effect of unduly multiplying metaphors is very much like that produced by being over-dressed. This is true, not of metaphor merely, but of every kind of figure. Figures, whether for ornament or for illustration, to have their proper effect, must be used with moderation. Really good metaphors, occurring only here and there, at judicious intervals, and on suitable subjects, have a brilliant effect. But if multiplied too much, no matter how sparkling each may be in itself, they produce only a disagreeable glitter.

RULE 5. Metaphors should not be carried too far.

This fault is committed when the resemblance on which the metaphor is founded is carried out into a great many minute and irrelevant circumstances. This is called **straining the metaphor.**

Example. — Young says of old age, that it should

> Walk thoughtful on the silent, solemn shore
> Of that vast ocean it must sail so soon;
> And put good works on board; and wait the wind
> That shortly blows us into worlds unknown.

The expression in the first two lines is universally admired. But when the author begins to "put good works on board," and to "wait the wind," the metaphor becomes strained and loses dignity. Instead of the deep emotion excited by walking "thoughtful on the silent, solemn shore," the mind is brought down to the prosaic and calculating operations of a seafaring enterprise.

III. ALLEGORY.

An **Allegory** is a sort of continued Metaphor. It is a description of one thing under the image of another.

Difference between Allegory and Metaphor. — Allegory differs from a Metaphor in two respects. First, it is carried out into a great variety of particulars, making usually a complete and connected story. Secondly, it suppresses all mention of the principal subject, leaving us to infer the writer's intention from the resemblance of the narrative, or of the description to the principal subject.

Points in Common. — Allegory, metaphor, and simile have this in common, that they are all founded in resemblance, there being in each case two subjects, a primary and a secondary, having certain points of likeness. In Simile, this resemblance is expressed in form, as when it is said, "Israel is *like* a vine, brought from Egypt, and

planted in Palestine." In Metaphor the formal comparison is dropped, as when it is said, "Israel *is* a vine brought from Egypt," &c. In Allegory, both the formal comparison and the principal subject are dropped, and the secondary subject is described by itself, leaving the application entirely to the imagination of the reader, as when it is said, "God brought a vine out of Egypt, and planted it in Palestine." The reader knows that by the vine is meant God's people, Israel; yet Israel is not once mentioned, and there is neither metaphor nor simile, though there is a likeness.

This allegory occurs in the eightieth Psalm, and is as follows:

"Thou hast brought a vine out of Egypt: thou hast cast out the heathen, and planted it. Thou preparedst room for it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars. She sent out her boughs unto the sea, and her branches unto the river. Why hast thou broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it."

Here every circumstance, except that of casting out the *heathen*, answers to the description of a vine, while at the same time God's dealings with the Jewish people, though not once named, are plainly suggested to the mind of the reader. If the Psalmist, instead of saying that the vine was wasted by the boar from the wood, and devoured by the wild beast, had said that it was afflicted by heathens, or overcome by enemies, (which was his real meaning,) he would have spoiled the allegory.

Allegory, Parable, and Fable are closely akin to each other, and these terms are often interchangeable. Some distinctions between them, however, are worthy of notice. Allegory is the only term used in reference to extended works of this kind, such as Pilgrim's Progress and the Faery Queen. Shorter allegorical compositions are more frequently called Fables, or Parables, the latter term being specially used for specimens of this kind in the Holy Scriptures. The story told by Jotham, in the ninth chapter of Judges, of the trees choosing for themselves a king, is called a Parable. Had it occurred in Æsop, it would have been called a Fable. None of these distinctions, however, in regard to the allegory, the parable, and the fable, are absolute.

Where Found. — Oriental nations are much addicted to the use of this kind of writing, and there are many excellent instances of it in the Bible. There are no Parables comparable for excellence to those in the New Testament. Among the ancients the Fables of Æsop are especially famous. The most perfect Allegory in all literature is the Pilgrim's Progress, by Bunyan.

Recent Example. — The following passage from a recent work,

Forbes's Travels through the Alps, is a beautiful example of Simile, or Metaphor, extended into Allegory:

Poets and philosophers have delighted to compare the course of human life to that of a river; perhaps a still apter simile might be found in the history of a glacier. Heaven-descended in its origin, it yet takes its mould and conformation from the hidden womb of the mountains which brought it forth. At first soft and ductile, it acquires a character and firmness of its own, as an inevitable destiny urges it in its onward career. Jostled and constrained by the crosses and inequalities of its prescribed path, hedged in by impassable barriers which fix limits to its movements, it yields groaning to its fate, and still travels forward, seamed with the scars of many a conflict with opposing obstacles. All this while, although wasting, it is renewed by an unseen power—it evaporates, but is not consumed. On its surface it bears the spoils which, during the progress of its existence, it has made its own;—often weighty burdens, devoid of beauty or value,—at times precious masses, sparkling with gems or with ore. Having at length attained its greatest width and extension, commanding admiration by its beauty and power, waste predominates over supply, the vital springs begin to fail; it stoops into an attitude of decrepitude; it drops the burdens, one by one, which it had borne so proudly aloft; its dissolution is inevitable. But as it is resolved into its elements, it takes, all at once, a new, and livelier, and disembarrassed form:—from the wreck of its members it arises, another, and yet the same,—a noble, full-bodied, arrowy stream, which leaps rejoicing over the obstacles which before had stayed its progress, and hastens through fertile valleys towards a freer existence, and a final union in the ocean with the boundless and the infinite.

This figure may be open to some extent to the objection that it is based upon scientific knowledge. But the description of glacial action has occupied of late so large a place in popular literature that the objection may be waived. The figure certainly is singularly beautiful.

Rule.—The principal, almost the only rule, in regard to Allegory, is to avoid mingling the literal signification with the figurative.

Allegory is a very difficult kind of composition, in which few succeed. None should attempt it unless they have by nature a special aptitude for it.

IV. ANTITHESIS.

Antithesis, unlike the figures thus far considered, is not founded on resemblance, but on contrast or opposition. It consists in putting two unlike things in juxtaposition, so that each will appear more striking by the contrast.

The effect produced is in accordance with a general law of mental action, that all objects of knowledge make a stronger impression on

the mind when presented alongside of their opposites. White never appears so bright as when bordering immediately upon black. Sound never seems so loud as when preceded and followed by perfect silence. When, therefore, we wish to give to a thought special emphasis, we often do so by connecting the thought with an expression of its opposite, or of something with which it is contrasted.

Examples of Antithesis. — "When our vices leave us, we flatter ourselves that we leave them." "The prodigal robs his heir, the miser robs himself." "If you wish to make a man rich, study not to increase his stores, but to diminish his desires."

RULE. — The only practical Rule in regard to Antithesis is to give the contrasted ideas a similar verbal construction. Let nouns be contrasted to nouns, adjectives to adjectives, verbs to verbs, and so on, and let the arrangement of the words in the contrasted clauses be also as nearly alike as possible.

The reason for this rule is obvious. If two objects, one white and one black, are placed side by side, the difference between them in color will be all the more striking if the objects are in other respects alike, that is, are of the same material, size, and shape. So in composition, the point of an antithesis is made much more marked by making the contrasted clauses closely analogous in construction.

Examples. — If you regulate your desires according to the standard of nature, you will never be poor; if according to the standard of opinion, you will never be rich.

Flattery brings friends; truth brings foes.

Forewarned, forearmed.

Enemies in war; in peace friends.

Caution. — Antithesis must be used with caution. If employed too frequently, it gives to the style a labored and unnatural character, and produces the impression that an author is less concerned with what he says than how he says it. It also makes the matter read like a string of proverbs, which usually have the antithetical form. This is the vice of the style of some French writers, of Victor Hugo, for example, and of many Spanish writers.

Example. — The following passage may be given as an illustration of this fault: "The peasant complains aloud; the courtier in secret repines. In want, what distress? in affluence, what satiety? The great are under as much difficulty to expend with pleasure, as the mean to labor with success. The ignorant, through ill-grounded

hope, are disappointed; the knowing, through knowledge, despond. Ignorance occasions mistake; mistake disappointment; and disappointment is misery. Knowledge, on the other hand, gives true judgment; and true judgment of human things gives a demonstration of their insufficiency to our peace." — *Young.*

Effect of such Passages. — Passages like this invariably weary the reader. Antithesis following antithesis, sentence after sentence, has the same effect that multiplying emphatic words has in reading or speaking. So many things are made striking, that nothing strikes.

The following passage contains fine examples both of Antithesis and of Metaphor:

> *Talent*, the sunshine on a cultivated soil,
> Ripens the fruit by slow degrees for toil;
> *Genius*, the sudden Iris of the skies,
> On cloud itself reflects the wondrous dyes,
> And to the earth in tears and glory given,
> Clasps in its airy arch the pomp of heaven!

The following, from Bulwer, contains a good example both of Antithesis and Simile:

> Man, like the child, accepts the proffered boon,
> And clasps the bauble, where he asked the moon.

V. EPIGRAM.

Epigram meant originally an inscription on a monument. As such inscriptions are usually short, containing as much as possible in a few words, Epigram came next to mean any brief saying, prose or poetical, remarkable for brevity and point, and the word is even yet used largely in this sense.

Special Meaning. — There is one particular mode by which the same startling effect is produced, and that is by a contradiction between the form of expression and the meaning really intended. Take the expression, "The child is father to the man." Here the language, taken literally, contradicts itself; yet the meaning is plain enough, and is all the more striking for being presented in this form. The term Epigram is now sometimes used to express this particular mode of giving brevity and point to a thought.

Relation of Epigram to Antithesis. — Epigram, in this sense, is akin to Antithesis, because in both of these figures there is the element of contrariety. But in Antithesis it is the contrariety between

two different things brought together; in Epigram it is the contrariety between the apparent meaning of the words and the real meaning.

Examples. — The following are examples of this kind of Epigram:

Beauty, when unadorned, adorned the most.
When you have nothing to say, say it.
He is a man of principle, in proportion to his interest.
Conspicuous for its absence.
We could not see the woods for the trees.
Verbosity is cured by a wide vocabulary.
So many things are striking that nothing strikes.
The easiest way of doing nothing is to do it.
Language is the art of concealing thought.
Summer has set in with its usual severity.

Epigram, in the sense above explained, consists mainly in a play upon words, and so leads naturally to **Pun**, which turns entirely upon using words in a double meaning. This will be considered in the following chapter.

VI. METONYMY.

Metonymy means a change of name. This is a figure in which the name of one object is put for some other object, the two being so related that the mention of one naturally suggests the other.

Example. — When it is said, "The drunkard loves his *bottle*," we know that it is not the bottle, but what it contains, that the drunkard loves. The bottle is put for the liquor, the container for the thing contained, and this change of name is a Metonymy.

Metonymies are very numerous in kind, and occur more frequently perhaps than any other figure of speech. Among the various relations which give rise to Metonymy are the following: Cause and Effect, Subject and Attribute, Container and thing contained, Sign and thing signified, &c.

Cause for the Effect. "He writes a beautiful *hand*," that is, "*hand-writing*." "I am reading *Milton*," that is, his *works*. "The pen [literature] is the great civilizer." In like manner, in old times, the names of the mythological deities were put for the qualities or things which they were supposed to represent, as Bacchus for wine, Ceres for bread, Pallas for wisdom, Mars for war, Venus for love, Neptune for the ocean, &c.

Effect for Cause. "Gray hairs [old age] should be respected." "There is death [a death-causing thing] in the pot." "Man shall live by the sweat of his brow" [by the labor which causes sweat upon the brow]. "*Cold death*," that which makes its subject cold. "*Drowsy* night," that which produces drowsiness.

Container for thing contained. "The *kettle* [the water in the kettle] boils." "He keeps a good *table*." "They smote the *city*." "Ye devour widows' *houses*." "The *House* was called to order." "He smokes his *pipe*."

The Sign for the thing signified. "He assumed the *sceptre*" [the sovereignty]. "At the present day, *bayonets* think." "In war the *bullet*, in peace the *ballot* rules." "The *pen* is mightier than the *sword*."

VII. SYNECDOCHE.

Synecdoche is a figure somewhat akin to Metonymy. In Metonymy we use the name of an object to signify some other connected object, as when we say bottle, but mean the liquor contained in it. In Synecdoche we do not change a name from one object to another, but we give to an object a name which literally expresses something more or something less than we intend.

Examples.—We speak of a *sail*, or of a *keel*, meaning thereby a whole ship. A part is taken for a whole. We speak of the *world*, when we mean only a certain limited portion of the people that compose the world. Here a whole is used for a part. The word Synecdoche means comprehension, that is, including many parts under the name of one of them, and the most common form of the figure is that first described, in which a part is taken for the whole, as *sail* for ship, *head* for person, *waves* for sea, *blood* for life, *hands* for workmen, *lances* for horsemen, &c. "I abjure all *roofs*" [houses]. "She has seen sixteen *summers*" [years]. "An old man of eighty *winters*" [years]. "The colt will be three years old next *grass*" [spring]. "Thirty sail [ships] were seen off the coast." "The snows of sixty winters [years] whitened his head."

VIII. INTERROGATION.

Interrogation Explained.—We often ask a question, not for the purpose of getting an answer, or of receiving information, but as a means of expressing our own opinion more strongly. It is as much as to say, there is but one possible answer to this question.

Example.—"Who goeth a warfare at any time at his own charges? who planteth a vineyard, and eateth not of the fruit thereof? or who feedeth a flock, and eateth not of the milk of the flock?" The apostle does not ask these questions for the sake of learning anything on the subject, but as an emphatic way of saying that those who enter military or any other service expect to have at least their expenses paid. It is a thing that admits of no question. Who ever heard of its being otherwise?

Definition.—By Interrogation, then, as a rhetorical figure, is meant putting our opinions in the form of questions for the purpose thereby of expressing our views more positively and vehemently.

Peculiarities. — In regard to this figure two peculiarities are to be observed. 1. A negative Interrogation affirms. "Am I not an apostle? am I not free? have I not seen Jesus Christ our Lord? are not ye my work in the Lord?" Paul here intends to affirm these several points as being true beyond question. 2. An affirmative question denies. "Do we provoke the Lord to jealousy? are we stronger than He?" This is equivalent to saying, with strong emphasis, "We do *not* provoke the Lord to jealousy; we are *not* stronger than He."

"Who hath heard our report? and to whom is the arm of the Lord revealed?" This is equivalent to saying, "*No* one hath heard our report; the arm of the Lord hath *not* been revealed to any one." This figure is of very frequent recurrence in the Holy Scriptures.

IX. EXCLAMATION.

Exclamation is a figure akin to Interrogation. Instead of stating a fact simply and calmly, the writer or speaker utters an expression of surprise, or of emotion of some kind, on seeing that the thing is so. Exclamation, therefore, is a figure which expresses a thing strongly by expressing emotion on account of it.

"This is a sad event," is a plain, simple statement. "What a sad event!" is the same thing expressed with emotion.

Cautions. — Exclamation is suitable only in cases of real emotion. A common mistake of feeble writers is to imagine that a passage becomes emotional by merely putting it into the form of an exclamation, although the thought itself is perfectly simple and commonplace. Such a use of the figure, instead of making the composition more animated, makes it frigid. Nothing in style is so chilling as affecting a passion which one does not feel. An author who is all the while calling upon us to enter into transports which he says nothing to inspire, only disgusts us.

The occasions which justify the use of Exclamation are comparatively rare, and writers should be correspondingly careful in resorting to it. A reader, who on opening a new book sees its pages thickly bespangled with exclamation points, is apt to lay the book aside without further examination.

When properly used, however, this figure is one of great value and power. Lyric and Dramatic poetry abound with examples.

"A horse! a horse! my kingdom for a horse!" — *Richard III.*

"What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals!"—*Hamlet.*

"How is the gold become dim! how is the most fine gold changed!"—*Jeremiah.*

Hymns, being mainly expressive of emotion, abound in exclamation beyond any other species of composition.

X. APOSTROPHE.

Definition.—The same excited state of feeling which causes Exclamation leads also to Apostrophe. The word means a turning away. It is a figure in which we turn from the regular course of thought, and instead of continuing to speak of an object in the third person, speak to it in the second person.

In Apostrophe we address the absent as though present, the inanimate as though animate, the dead as though living.

Apostrophe indicates usually a high degree of excitement.

Thus King David, on hearing of the death of Absalom, exclaims: "O, my son Absalom, my son, my son Absalom! would God I had died for thee, O Absalom, my son, my son!" Another Apostrophe, more extended, and equally beautiful, is the lament of David over the death of Jonathan. (2 Sam. 1: 21–27.)

Apostrophe is not always of this passionate character. It sometimes results from an exalted state of the imagination, and in such cases is capable of being sustained through a much longer passage than when resulting from passionate emotion. Byron's apostrophe to the ocean is an instance in point.

XI. PERSONIFICATION.

Personification consists in attributing life to things inanimate.

Personification Distinguishable from Apostrophe. — Personification and Apostrophe often go together. They are distinguishable, however. In Apostrophe, we often address things inanimate, and when we do so, we necessarily personify them; as (Jer. 47: 6,) "O thou sword of the Lord, how long will it be ere thou be quiet? put up thyself into thy scabbard, rest, and be still." Here both figures occur. The sword is at the same time addressed and personified. But there may be Apostrophe without Personification, as in the

lament of David at the death of Absalom. The object there addressed being already a person, of course it cannot be personified. Personification, moreover, may exist where there is no Apostrophe. The object may be spoken of as a person, instead of being spoken to. This kind of Personification is much the most common form of the figure, and abounds in almost every species of composition.

"The mountains *sing together*, the hills *rejoice*, and *clap their hands*."

When Eve plucked the forbidden fruit and ate it, Milton says:

"*Earth* felt the wound; and *Nature* from her seat
Sighing, through all her works gave signs of woe."

Special Facilities in English. — We have in English special facilities for the use of this figure, in consequence of the peculiarity of our language in regard to gender. In most languages, masculine and feminine are attributed indiscriminately to animate and inanimate objects, to persons and to things. In Latin, for instance, the words for *ocean*, *river*, *mountain*, *garden*, and *field* are masculine; the words for *island*, *tree*, *moon*, *star*, *night*, and *light* are feminine. But in English, the masculine and feminine genders are limited to living beings that have sex, and the masculine and feminine pronouns are used only in reference to such beings, that is, to persons and the more distinguished animals. Hence the use of these pronouns is always associated with the idea of personality. In the sentence, "Nature through all *her* works gave signs of woe," the feminine pronoun gives notice to us that Nature is personified. In this way, by simply using the masculine and feminine pronouns in reference to inanimate objects, we may at any time produce a lower species of personification, and thus give a slight elevation to the style.

"The sun rose in *his* splendor."
"Religion sheds upon us *her* benign influence."

Personification is of various degrees.

The lowest form of Personification is that produced by **adjectives**. In this form, the qualities of living beings are ascribed to inanimate objects.

We speak of a *raging* storm, a *deceitful* disease, a *cruel* disaster, a *dying* lamp, the *smiling* year, the *thirsty* ground.

A form of Personification somewhat higher than the foregoing is that produced by verbs. In this form, inanimate objects are introduced as performing the actions of living beings.

"The mountains and the hills shall break forth before you into singing, and all the trees of the field shall clap their hands." (Isa. 55 : 12.)

These two lower kinds of Personification are a species of Metaphor. They may be used when there is only a slight degree of elevation above the ordinary tenor of discourse.

The third and highest form of Personification is that in which it is combined with Apostrophe. In such a case, an inanimate object is personified, and is at the same time addressed.

"Put on thy strength, O Zion; put on thy beautiful garments, O Jerusalem, the holy city." (Isa. 52: 1.)

A fine example of this occurs in Wordsworth's Song at the Feast of Brougham Castle:

Armour rusting in his halls
On the blood of Clifford calls;—
"Quell the Scot," exclaims the Lance;
"Bear me to the heart of France,"
Is the longing of the Shield,
"Tell thy name, thou trembling field:
Field of death, where'er thou be,
Grace them with our victory!" &c.

This highest form of the figure should be used only in cases of strong emotion.

XII. HYPERBOLE.

HYPERBOLE is exaggeration. It consists in representing things to be either greater or less, better or worse, than they really are. The object of Hyperbole is to make the thought more effective by overstating it.

Not to be taken literally. — This overstatement is not intended to be accepted as literally true, any more than metaphors and personifications are to be accepted as true; but it shows that the writer or speaker is strongly impressed with the object, and it makes thereby a correspondingly strong impression on us.

Example. — When we read of "waves *mountain high*," we know that no waves ever reached that altitude, and yet we get from the expression a better idea of the effect of the storm upon the shipwrecked mariner than if he had stated the exact height of the waves in feet and inches.

Caution. — In order that Hyperbole may be used with proper effect, care must be taken not to go into extravagance of expression. In that case the effect is exactly the opposite of what the writer desires. Unless the reader is prepared for the strong expressions by what has gone before, and is himself somewhat excited, the Hyperbole is received as mere rant and bombast.

A Distinction is to be observed also between Hyperbole produced by the imagination and that produced by passion. The former is comparatively feeble and moderate. The latter admits of much greater exaggeration in the language. A man, too, when speaking in his own proper person, and expressing his own feelings and emotions, may use much more exaggerated language than another would in speaking of him. The language of action, in other words, may be much stronger than the language of description. Hence Hyperbole is especially allowable in Dramatic poetry and in Oratory, and nowhere do we find better or bolder specimens of it than in Shakspeare.

Hyperbole is much used in Burlesque. The exaggeration of what is ludicrous in any object adds to the effect. Voltaire says very wittily of the English, that they "gain two hours a day by clipping words." He refers to the habit of saying can't for can not, don't for do not, and other like abbreviations.

The Hyperbole in which school-girls indulge in common conversation might perhaps be excused as harmless trifling, did it not too often lead to a settled habit of using language in this loose manner. The woman continues the extravagant phrases of the girl,—is *awfully* tired, *adores* sweet-potatoes, has a *splendid* mince-pie for dinner, a *gorgeous* bonnet, a *magnificent* pair of gloves, and numberless other absurdities of the same sort.

XIII. IRONY.

Irony consists in ridiculing an object under a pretence of praising it. The language in its literal acceptation is exactly the opposite of what the author means. The true meaning is indicated mainly by the tone of the voice, the words being spoken with a sneer, and hence it is sometimes called a figure of Elocution. But there is always in such cases something either in the construction of the sentence, or in the attendant circumstances, to show that the words are to be taken ironically, not literally.

Irony is a very effective weapon of attack, the form of the language being such as scarcely to admit of reply.

The Bible contains some striking examples of Irony. Job says (12: 2), "No doubt but ye are the people, and wisdom shall die with you!" Elijah (1 Kings 17: 27) says tauntingly to the priests of Baal, "Cry aloud: for he is a god; either he is talk-

ing, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be waked!"

Cicero calls Verres, who was notorious for his rapacity, "The upright and honest prætor of Sicily!"

A common neglect in the training of children is thus ridiculed: "Although I would have you early instil into your children's hearts the love of cruelty, yet by no means call it by its true name, but encourage them in it under the name of fun."

Antony's speech over the dead body of Cæsar, in the play of Julius Cæsar, contains some of the finest specimens of Irony to be found anywhere:

"Here, under leave of Brutus and the rest,
(*For Brutus is an honorable man,*
So are they all, all honorable men,)
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honorable man.

Examples for Practice.

[The passages which follow contain figures of various kinds. The student is required first to point out and analyze the figure or figures in each passage, and then to express the meaning in plain language without figure.]

1. Government patronage should not be so dispensed as to train up a population to the one pursuit of boring gimlet-holes into the treasury, and then of seeking to enlarge them, as rapidly as possible, into auger-holes. — *New-York Tribune.*

2. For we know that if our earthly house of this tabernacle were dissolved, we have a building of God, a house not made with hands, eternal in the heavens. For in this we groan, earnestly desiring to be clothed upon with our house which is from heaven. — 2 *Cor.* 5: 1–3.

3. If any man among you seemeth to be religious, and bridleth not his tongue, but deceiveth his own heart, this man's religion is vain. — *James* 1: 26.

4. And it shall come to pass in that day that the mountains shall drop down new wine, and the hills shall flow with milk. — *Joel* 3: 18.

5. Poor Soul, the centre of my sinful earth,
Fool'd by those rebel powers that thee array,
Why dost thou pine within and suffer dearth,
Painting thy outward walls so costly gay?
Why so large cost, having so short a lease,
Dost thou upon thy fading mansion spend?
Shall worms, inheritors of this excess,
Eat up thy charge? is this thy body's end? — *Shakspeare.*

6. When Israel went out of Egypt, the house of Jacob from a people of strange language, Judah was his sanctuary, and Israel his dominion. The sea saw it, and fled: Jordan was driven back. The mountains skipped like rams, and the little hills like lambs. What aileth thee, O thou sea, that thou fleddest? thou Jordan, that thou wast driven back? ye mountains, that ye skipped like rams, and ye little hills, like lambs? Tremble, thou earth, at the presence of the Lord, at the presence of the God of Jacob. — *Ps.* 114: 1–7.

7. Ye are our epistle written in our hearts, known and read of all men. — 2 *Cor.* 3: 2.

8. My hopes and fears
Start up alarm'd, and o'er life's narrow verge
Look down — on what? A fathomless abyss. — *Young.*

9. Thrice unhappy he who, being born to see things as they might be, is schooled by circumstances to see them as people say they are, — to read God in a prose translation. Such was Dryden's lot, and such, for a good part of his days, it was by his own choice. He who was of a stature to snatch the torch of life that flashes from lifted hand to hand along the generations, over the heads of inferior men, chose rather to be a link-boy to the stews. — *Lowell.*

10. Strange cozenage! none would live past years again,
Yet all hope pleasure in what yet remain,
And from the dregs of life think to receive
What the first sprightly running could not give. — *Dryden.*

11. The "first sprightly running" of Dryden's vintage was, it must be confessed, a little muddy, if not beery; but if his own soil did not produce grapes of the choicest flavor, he knew where they were to be had; and his product, like sound wine, grew better the longer it stood upon the lees. — *Lowell.*

12. Each moment has its sickle, emulous
Of Time's enormous scythe, whose ample sweep
Strikes empires from the root: each moment plays
His little weapon in the narrower sphere
Of sweet domestic comfort, and cuts down
The fairest bloom of sublunary bliss. — *Young.*

13. Zeal and duty are not slow,
But on occasion's forelock watchful wait. — *Milton.*

14. We always feel his [Dryden's] epoch in him, that he was the lock which let our language down from its point of highest poetry to its level of easiest and most gentle flowing prose — *Lowell.*

15. To-day is so like yesterday, it cheats;
We take the lying sister for the same. — *Young.*

16. His [Dryden's] contemporary, Dr. Heylin, said of French cooks, that "their trade was not to feed the belly, but the palate." Dryden was a great while in learning this secret, as available in good writing as in cookery. He strove after it, but his thoroughly English nature, to the last, would too easily content itself with serving up the honest beef of his thought, without regard to daintiness or flavor in the dressing of it. Of the best English poetry, it might be said that it is understanding aërated by imagination. In Dryden the solid part too often refused to mix kindly with the leaven, either remaining lumpish or rising to a hasty puffiness. — *Lowell.*

17 Truth, crush'd to earth, shall rise again;
The eternal years of God are hers;
But Error, wounded, writhes with pain,
And dies among its worshippers. — *Bryant.*

18. In his [Dryden's] prose you come upon passages that persuade you he is a poet, in spite of his verses so often turning state's evidence against him as to convince you he is none. He is a prose-writer, with a kind of Æolian attachment. — *Lowell.*

19. Hast thou no friend to set thy mind abroach?
Good sense will stagnate. Thoughts, shut up, want air,
And spoil, like bales unopened to the sun. — *Young.*

20. The smoothness of too many rhymed pentameters is that of thin ice over shallow water: so long as we glide along rapidly, all is well; but if we dwell a moment on any one spot, we may find ourselves knee-deep in mud. — *Lowell.*

21. Thought in the mine may come forth gold or dross;
When coin'd in words we know its real worth. — *Young.*

22. He began his dramatic career, as usual, by rowing against the strong current of his nature, and pulled only the more doggedly the more he felt himself swept down the stream. — *Lowell.*

23. Speech ventilates our intellectual fire;
Speech burnishes our mental magazine;
Brightens for ornament, and whets for use. — *Young.*

24. Haste thee, nymph, and bring with thee
Jest and youthful jollity,
Quibs, and cranks, and wanton wiles,
Nods, and becks, and wreathed smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek:
Sport that wrinkled Care derides,
And Laughter holding both his sides. — *Milton.*

25. Heaven from all creatures hides the book of fate,
All but the page prescribed their present state. — *Pope.*

26. I should say that Dryden is more apt to dilate our fancy than our thought, as great poets have the gift of doing. But if he have not the potent alchemy that transmutes the lead of our commonplace associations into gold, as Shakspeare knows how to do so easily, yet his sense is always up to the sterling standard; and though he has not added so much as some have done to the stock of bullion which others afterwards coin and put in circulation, there are few who have minted so many phrases that are still a part of our daily currency. — *Lowell.*

27. The spider's most attenuated web
Is cord — is cable to man's tender tie
Of earthly bliss; it breaks at every breeze. — *Young.*

28. Weariness
Can snore upon the flint, when resty sloth
Finds the down-pillow hard. — *Shakspeare.*

29. Her tresses, loose behind,
Play on her neck, and wanton in the wind;
The rising blushes which her cheek o'erspread
Are opening roses in the lily's bed. — *Gay.*

30. There are whole veins of diamonds in thine eyes,
Might furnish crowns for all the queens of earth. — *Bailey.*

31. Faith builds a bridge across the gulf of death. — *Young.*

32. Who builds his hope in air of your good looks,
Lives like a drunken sailor on a mast;
Ready, with every nod, to tumble down
Into the fatal bowels of the deep. — *Shakspeare.*

33. For I am persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature shall be able to separate us from the love of God, which is in Christ Jesus our Lord. — *Romans* 8: 38, 39.

34. The soul's dark cottage, battered and decayed,
Lets in new light through chinks that Time has made.
Waller.

35. I scarcely understand my own intent;
But, silk-worm like, so long within have wrought,
That I am lost in my own web of thought. — *Dryden.*

36. One sally of a hero's soul,
Does all the military art control.

While timorous wit goes round, or fords the shore,
He shoots the gulf, and is already o'er,
And, when the enthusiastic fit is spent,
Looks back amazed at what he underwent. — *Dryden.*

37. Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is even at the right hand of God, who also maketh intercession for us. Who shall separate us from the love of Christ? shall tribulation, or distress, or persecution, or famine, or nakedness, or peril, or sword? — *Romans* 8: 33–35.

38. Our Garrick's a salad, for in him we see
Oil, vinegar, sugar, and saltness agree.

39. Words are the common property of all men, yet from words those architects of immortality pile up temples that shall outlive pyramids: the leaf of the papyrus shall become a Shinar, stately with towers, round which the Deluge of ages roars in vain.

40. And yet the soul, shut up in her dark room,
Viewing so clear abroad, at home sees nothing;
But like a mole in earth, busy and blind,
Works all her folly up and casts it outward
In the world's open view. — *Dryden.*

41. But after all, he [Dryden] is best upon a level, — table-land, it is true, and a very high level, but still somewhere between the loftier peaks of inspiration and the plain of every-day life. — *Lowell.*

42. Of no distemper, of no blast he died,
But fell like autumn fruit that mellowed long,
E'en wondered at because he dropt no sooner;
Fate seemed to wind him up for fourscore years;
Yet freshly ran he on ten winters more,
Till, like a clock worn out with eating Time,
The wheels of weary life at last stood still. — *Dryden.*

43. For I am now so sunk from what I was,
Thou find'st me at my lowest water-mark.
The rivers that ran in and raised my fortunes
Are all dried up, or take another course;
What I have left is from my native spring;
I've a heart still that swells in scorn of Fate,
And lifts me to my banks. — *Dryden.*

44. Canst thou draw out leviathan with a hook? or his tongue with a cord which thou lettest down? Canst thou put a hook in his nose? or bore his jaw through with a thorn? will he make many supplications unto thee? will he speak soft words unto thee? will

he make a covenant with thee? wilt thou take him for a servant forever? wilt thou play with him as with a bird? or wilt thou bind him for thy maidens? shall the companions make a banquet of him? shall they part him among the merchants? canst thou fill his skin with barbed irons? or his head with fish-spears? — *Job* 41: 1–7.

45. I do not like to say it, but he has sometimes smothered the child-like simplicity of Chaucer under feather-beds of verbiage. — *Lowell.*

46. His [Dryden's] phrase is always a short-cut to his sense, for his estate was too spacious for him to need that trick of winding the path of his thought about, and planting it out with clumps of epithet, by which the landscape-gardeners of literature give to a paltry half-acre the air of a park. — *Lowell.*

47. If circumstances could ever make a great national poet, here were all the elements mingled at melting-heat in the alembic, and the lucky moment of projection was clearly come. — *Lowell.*

48. Above all, we may esteem it lucky that he [Shakspeare] found words ready to his use, original and untarnished, — types of thought, whose sharp edges were unworn by repeated impressions. — *Lowell.*

49. There is much that is deciduous in books, but all that gives them a title to rank as literature in the highest sense is perennial. — *Lowell.*

50. Am I not an apostle? am I not free? have I not seen Jesus Christ our Lord? are not ye my work in the Lord? have we not power to eat and to drink? have we not power to lead about a sister, a wife, as well as other apostles, and as the brethren of the Lord, and Cephas? Or I only and Barnabas, have not we power to forbear working? Who goeth a warfare any time at his own charges? who planteth a vineyard, and eateth not of the fruit thereof? or who feedeth a flock, and eateth not of the milk of the flock? Say I these things as a man, or saith not the law the same also? — 1 *Cor.* 9: 1–8.

51. Still thy love, O Christ arisen,
Yearns to reach these souls in prison:
Through all depths of sin and loss
Drops the plummet of thy Cross!
Never yet abyss was found
Deeper than that Cross could sound.

52. There are some thinkers about whom we always feel easy, because they never have a thought of sufficient magnitude to be made uncomfortable by its possession.

53. Save me, O God; for the waters are come into my soul. I sink in deep mire, where there is no standing: I am come into deep waters, where the floods overflow me. — *Ps.* 69: 1, 2.

54. As smoke is driven away, so drive them away: as wax melteth

before the fire, so let the wicked perish at the presence of God. — *Ps.* 68: 2.

55. We do not mean what is technically called a living language, — the contrivance, hollow as a speaking-trumpet, by which breathing and moving bipeds, even now, sailing o'er life's solemn main, are enabled to hail each other and make known their mutual shortness of mental stores, — but one that is still hot from the hearts and brains of a people, not hardened yet, but moltenly ductile to new shapes of sharp and clear relief in the moulds of new thoughts. — *Lowell.*

56. What was of greater import, no arbitrary line had been drawn between high words and low; vulgar then meant simply what was common; poetry had not been aliened from the people by the establishment of an Upper House of vocables, alone entitled to move in the stately ceremonials of verse, and privileged from arrest while they forever keep the promise of meaning to the ear and break it to the sense. — *Lowell.*

57. I by no means intend to say that he [Shakspeare] did not enrich it [the language], or that any inferior man could have dipped the same words out of the great poet's inkstand. But he enriched it only by the natural expansion and exhilaration of which it was conscious, in yielding to the mastery of a genius that could turn and wind it like a fiery Pegasus, making it feel its life in every limb. — *Lowell.*

58. As the hart panteth after the water-brooks, so panteth my soul after thee, O God. — *Ps.* 42: 1.

59. Stand therefore, having your loins girt about with truth, and having on the breast-plate of righteousness, and your feet shod with the preparation of the gospel of peace; above all, taking the shield of faith, wherewith ye shall be able to quench all the fiery darts of the wicked. And take the helmet of salvation, and the sword of the Spirit, which is the word of God. — *Ephes.* 6: 14–17.

60. Scarce one [commentator on Shakspeare] but thought he could gauge like an ale-firkin that intuition whose edging shallows may have been sounded, but whose abysses, stretching down amid the sunless roots of Being and Consciousness, mock the plummet. — *Lowell.*

61. The Gothic Shakspeare often superimposed upon the slender column of a single word, that seems to twist under it, but does not, — like the quaint shafts in cloisters, — a weight of meaning which the modern architects of sentences would consider wholly unjustifiable by correct principle. — *Lowell.*

62. His [Wordsworth's] longer poems are Egyptian sand-wastes, with here and there an oasis of exquisite greenery, a grand image Sphinx-like, half buried in drifting commonplaces, or the solitary Pompey's Pillar of some towering thought. — *Lowell.*

63. Her angel's face,
As the great eye of heaven, shined bright,
And made a sunshine in the shady place;
Did never mortal eye behold such heavenly grace. — *Spenser.*

64. Who has so succeeded in imitating him [Shakspeare] as to remind us of him by even so much as the gait of a single verse? Those magnificent crystallizations of feeling and phrase, basaltic masses, molten and interfused by the primal fires of passion, are not to be reproduced by the slow experiments of the laboratory striving to parody creation with artifice. — *Lowell.*

65. Love is the ladder on which we climb
To a likeness with God.

66. Onions that should water this grief. — *Shakspeare.*

67. I, writing thus, am still what men call young;
I have not so far left the coasts of life
To travel inland, that I cannot hear
That murmur of the water infinite
Which unweaned babies smile at in their sleep,
When wondered at for smiling. — *Mrs. Browning.*

68. Shakspeare does not always speak in that intense way that flames up in Lear and Macbeth through the rifts of a soil volcanic with passion. He allows us here and there the repose of a commonplace character, the consoling distraction of a humorous one. He knows how to be equable and grand without effort, so that we forget the altitude of thought to which he has led us, because the slowly receding slope of a mountain stretching downward by ample gradations gives a less startling impression of height than to look over the edge of a ravine that makes but a wrinkle in its flank. — *Lowell.*

69. The language [in Shakspeare's time] was still fresh from those sources at too great a distance from which it becomes fit only for the service of prose. Wherever he dipped, it came up clear and sparkling, undefiled as yet by the drainage of literary factories, or of those dye-houses where the machine-woven fabrics of sham culture are colored up to the last desperate style of sham sentiment. — *Lowell.*

70. With Shakspeare the plot is an interior organism, in Jonson an external contrivance. It is the difference between man and tortoise. In the one the osseous structure is out of sight, indeed, but sustains

the flesh and blood that envelop it, while the other is boxed up and imprisoned in his bones. — *Lowell.*

71. The mountains saw thee, and they trembled: the overflowing of the water passed by: the deep uttered his voice, and lifted up his hands on high. — *Habakkuk* 3: 10.

72. The depth saith, It is not in me: and the sea saith, It is not with me. — *Job* 28: 14.

73. In truth, we are under a deception similar to that which misleads the traveller in the Arabian desert. Beneath the caravan, all is dry and bare; but far in advance, and far in the rear, is the semblance of refreshing waters. The pilgrims hasten forward, and find nothing but sand where, an hour before, they had seen a lake. They turn their eyes, and see a lake where, an hour before, they were toiling through sand. — *Macaulay.*

74. For weeks the clouds had raked the hills
And vexed the vales with raining,
And all the woods were sad with mist,
And all the brooks complaining.
At last, a sudden night-storm tore
The mountain-veils asunder,
And swept the valleys clean before
The besom of the thunder. — *Whittier.*

75. In such slipshod housekeeping men are their own largest creditors; they find it easy to stave off utter bankruptcy of conscience by taking up one unpaid promise with another larger, and at heavier interest, till such self-swindling becomes habitual and by degrees almost painless. How did Coleridge discount his own notes of this kind with less and less specie as the figures lengthened on the paper! — *Lowell.*

76. [Such characters] cannot determine on any course of action, because they are always, as it were, standing at the cross-roads, and see too well the disadvantages of every one of them. It is not that they are incapable of resolve, but somehow the band between the motive power and the operative faculties is relaxed and loose. The engine works, but the machinery it should drive stands still. — *Lowell.*

77. Horatio is the only complete man in the play — solid, well-knit, and true; a noble, quiet nature, with that highest of all qualities, judgment, always sane and prompt; who never drags his anchors for any wind of opinion or fortune, but grips all the closer to the reality of things. — *Lowell.*

78. Hamlet is continually drawing bills on the future, secured by his promise of himself to himself, which he can never redeem. — *Lowell.*

79. I wake, emerging from a sea of dreams
Tumultuous, where my wreck'd, desponding thought
From wave to wave of fancied misery
At random drove, her helm of reason lost. — *Young.*

80. Night,
E'en in the zenith of her dark domain,
Is sunshine to the color of my fate. — *Young.*

81. Deep on his front engraven
Deliberation sat, and public care. — *Milton.*

82. Canst thou not minister to a mind diseased;
Pluck from the memory a rooted sorrow;
Raze out the written tablets of the brain;
Cleanse the foul bosom of that perilous stuff,
Which weighs upon the heart? — *Shakspeare.*

83. Let come what will, I mean to bear it out,
And either live with glorious victory,
Or die with fame, renowned for chivalry.
He is not worthy of the honey-comb,
That shuns the hive because the bees have stung. — *Shakspeare.*

84. My May of life
Is fallen into the sere, the yellow leaf. — *Shakspeare.*

85. 'T is with our judgments as our watches: none
Are just alike, yet each believes his own. — *Pope.*

86. Self is the medium least refined of all,
Through which opinion's searching beams can fall;
And, passing there, the clearest, steadiest ray
Will tinge its light, and turn its line astray. — *Moore.*

87. His tongue
Dropp'd manna, and could make the worst appear
The better reason, to perplex and dash
Maturest counsels. — *Milton.*

88. Here rills of oily eloquence in soft
Meanders lubricate the course they take. — *Cowper.*

89. Oh! as the bee upon the flower, I hang
Upon the honey of thy eloquent tongue. — *Bulwer.*

90. 'T is an old maxim in the schools,
That flattery 's the food of fools;
Yet now and then your men of wit
Will condescend to take a bit. — *Swift.*

91. I've touched the highest point of all my greatness;
And from the full meridian of my glory
I haste now to my setting. — *Shakspeare.*

92. Of praise a mere glutton, he swallowed what came,
And the puff of a dunce, he mistook it for fame;
Till, his relish grown callous almost to disease,
Who pepper'd the highest was surest to please. — *Goldsmith.*

93. She looks as clear
As morning roses, newly washed in dew. — *Shakspeare.*

94. Let our frail thoughts dally with false surmise. — *Milton.*

95. He cast off his friends as a huntsman his pack,
For he knew when he wish'd he could whistle them back.
Goldsmith.

96. Love is a sudden blaze which soon decays;
Friendship is like the sun's eternal rays;
Not daily benefits exhaust the flame:
It still is giving, and still burns the same. — *Gay.*

97. Friendship is not a plant of hasty growth,
Though planted in esteem's deep fixed soil;
The gradual culture of kind intercourse
Must bring it to perfection. — *Joanna Baillie.*

98. There 's a divinity that shapes our ends,
Rough-hew them as we will. — *Shakspeare.*

99. As some tall cliff, that lifts its awful form,
Swells from the vale, and midway leaves the storm;
Tho' round its breast the rolling clouds are spread,
Eternal sunshine settles on its head. — *Goldsmith.*

100. To scatter plenty o'er a smiling land,
And read their history in a nation's eyes. — *Gray.*

101. He, who ascends to mountain-tops shall find
Their loftiest peaks most wrapt in clouds and snow;
He, who surpasses or subdues mankind,
Must look down on the hate of those below.
Tho' far above the sun of glory glow,
And far beneath the earth and ocean spread,
Round him are icy rocks, and loudly blow
Contending tempests on his naked head. — *Byron.*

102. Whose game was empires, and whose stakes were thrones,
Whose table earth, whose dice were human bones, — *Byron.*

103. How oft when Paul has served us with a text,
Has Plato, Tully, Epictetus preached.

104. Ocean into tempest wrought,
To waft a feather or to drown a fly. — *Young.*

105. O life, O poetry,
Which means life — life! cognizant of life

Beyond this blood-beat, — passionate for truth
Beyond these senses, — poetry, my life —
My eagle, with both grappling feet still hot
From Zeus's thunder, who has ravished me
Away from all the shepherds, sheep, and dogs,
And set me in the Olympian roar and round
Of luminous faces, for a cup-bearer,
To keep the mouths of all the godheads moist
For everlasting laughter — I, myself,
Half drunk, across the beaker, with their eyes!
How those gods look! —*Mrs. Browning.*

106. Presence of mind is greatly promoted by absence of body.

107. My life is a wreck. I drift before the chilling blasts of adversity; friends, home, wealth — I've lost them all.

108. If in the morn of life, you remember God, he will not forget you in your old age.

109. Born, lived, and died, sum up the great epitome of man.

110. Turn it, and twist it as much as you can,
She will still be double you [W] O man.

111. Men dying make their wills,
But wives escape a task so sad;
Why should they make what all their lives
The gentle dames have had?

112. If you blow your neighbor's fire, don't complain if the sparks fly in your face.

113. O earth, so full of dreary noises!
O men, with wailing in your voices!
O delved gold, the wailers' heap!
O strife, O curse, that o'er it fall!
God makes a silence through you all,
And "giveth his beloved sleep." — *Mrs. Browning.*

114. O dark and cruel deep, reveal
The secret that thy waves conceal!
And ye wild sea-birds hither wheel
And tell it me.

115. I heard the trailing garments of the Night
Sweep thro' her marble halls,
I saw her sable skirts all fringed with light
From the celestial walls. — *Longfellow.*

116. May slighted woman turn,
And as the vine the oak has shaken off,
Bend lightly to the leaning trust again? — *Willis.*

117. O'erhead the countless stars
Like eyes of love were beaming,
Underneath the weary earth
All breathless lay a-dreaming.
The fox-glove shoots out the green matted heather,
And hangeth her hoods of snow,
She was idle and slept till the sunshiny weather,
But children take longer to grow.—*Jean Ingelow.*

118. Thoughts which fix themselves deep in the heart as meteor stones in earth, dropped from some higher sphere.

119. When descends on the Atlantic
The gigantic
Storm-wind of the Equinox,
Landward in his wrath he scourges
The toiling surges
Laden with sea-weeds from the rocks. —*Longfellow.*

120. What has the gray-haired prisoner done?
Has murder stained his hands with gore?
Not so, his crime is a fouler one:
God made the old man poor!
For this he shares a felon's cell,
The fittest earthly type of hell:
For this, the boon for which he poured
His young blood on the invader's sword,
And counted life the fearful cost,
His blood-gained liberty is lost.

121. They boast they come but to improve our state, enlarge our thoughts, and free us from the yoke of error. Yes, they will give enlightened freedom to our minds, who are themselves the slaves of passion, avarice, and pride.

122. Sweet are the uses of adversity,
Which like the toad, ugly and venomous,
Wears yet a precious jewel in his head?— *Shakspeare.*

123. Flowers are stars, wherein wondrous truths are made manifest.

124. The twilight hours like birds flew by,
As lightly and as free;
Ten thousand stars were in the sky,
Ten thousand in the sea:
For every wave with dimpled cheek
That leaped upon the air,
Had caught a star in its embrace,
And held it trembling there.

125. Humor runs through his speeches like violets in a harvest-field, giving sweet odor and beauty to his task when he stoops to put in the sickle.

126. Ignorance is the curse of God, knowledge the wing wherewith we fly to heaven. — *Shakspeare.*

127. A blind man is a poor man, and blind a poor man is; for the former seeth no man, and the latter no man sees.

128. Reflected in the lake, I love
To see the stars of evening glow,
So tranquil in the heavens above,
So restless in the wave below.
Thus heavenly hope is all serene,
But earthly hope, how bright soe'er,
Still fluctuates o'er this changing scene,
As false and fleeting as 't is fair. — *Heber.*

129. Night dropped her sable curtain down, and pinned it with a star.

130. The conscious water saw its Lord, and blushed.

131. The aspen heard them, and she trembled.

132. And silence, like a poultice, comes
To heal the blows of sound. — *Holmes.*

133. Her hair drooped down her pallid cheeks,
Like sea-weed on a clam. — *Holmes.*

134. We [alumni] leave, like those volcanic stones, our precious Alma Mater,
But will keep dropping in again to see the dear old crater.
Holmes.

135. Prologues in metre are to other pros
As worsted stockings are to engine-hose. — *Holmes.*

136. To thee it [death] is not
So much even as the lifting of a latch;
Only a step into the open air
Out of a tent already luminous
With light that shines through its transparent walls.
Longfellow.

137. The burnished dragon-fly is thine attendant,
And tilts against the field,
And down the listed sunbeam rides, resplendent
With steel-blue mail and shield. — *Longfellow.*

138. The familiar lines
Are footpaths for the thoughts of Italy.
Longfellow's Ode to Dante.

139. And under low brows, black with night,
Rayed out at times a dangerous light,
The sharp heat-lightning of her face. — *Whittier.*

140. It is nothing like the grave irony of Socrates, which was the weapon of a man thoroughly in earnest, — the boomerang of argument, which one throws in the opposite direction of what he means to hit, and which seems to be flying away from the adversary, who will presently find himself knocked down by it. — *Lowell.*

141. And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away. — *Longfellow.*

142. He is a close observer, continually analyzing his own nature and that of others, letting fall his little drops of acid irony on all who come near him, to make them show what they are made of. — *Lowell.*

143. The day is done; and slowly from the scene
The stooping sun upgathers his spent shafts,
And puts them back into his golden quiver. — *Longfellow.*

144. The perpetual silt of some one weakness, the eddies of a suspicious temper depositing their one impalpable layer after another, may build up a shoal on which an heroic life and otherwise magnanimous nature may bilge and go to pieces — *Lowell.*

145. The consecrated chapel on the crag,
And the white hamlet gathered round its base,
Like Mary sitting at her Saviour's feet,
And looking up at his beloved face! — *Longfellow.*

146. Shakspeare did not mean his great tragedies for scarecrows, as if the nailing of one hawk to the barn-door would prevent the next coming down souse into the hen-yard. No, it is not the poor bleaching victim hung up to moult its draggled feathers in the rain that he wishes to show us. He loves the hawk-nature as well as the hen-nature; and if he is unequalled in anything it is in that sunny breadth of view, that impregnability of reason, that looks down upon all ranks and conditions of men, all fortune and misfortune, with the equal eye of the pure artist. — *Lowell.*

147. There through the long, bright mornings we remained,
Watching the noisy ferry-boat that plied
Like a slow shuttle through the sunny warp
Of threaded silver from a thousand brooks,
That took new beauty as it wound away. — *Holland.*

148. If, as poets are wont to whine, the outward world was cold to him [Shakspeare], its biting air did but trace itself in loveliest frost-

work of fancy on the many windows of that self-centred and cheerful soul. — *Lowell.*

149. As from a deep, dead sea, by drastic lift
Of pent volcanic fires, the dripping form
Of a new island swells to meet the air,
And, after months of idle basking, feels
The prickly feet of life from countless germs
Creeping along its sides, and reaching up
In fern and flower to the life-giving sun,
So from my grief I rose, and so at length
I felt new life returning: so I felt
The life already wakened stretching forth
To stronger light and purer atmosphere. — *Holland.*

150. When once the shrinking, dizzy spell was gone,
I saw below me, like a jewelled cup,
The valley hollowed to its heaven-kissed lip —
The serrate green against the serrate blue —
Brimming with beauty's essence; palpitant
With a divine elixir — lucent floods
Poured from the golden chalice of the sun,
At which my spirit drank with conscious growth,
And drank again with still expanding scope
Of comprehension and of faculty. — *Holland.*

151. In our school-books we say,
Of those that held their heads above the crowd,
They flourished then or there: but life in him
Could scarce be said to flourish, only touch'd
On such a time as goes before the leaf,
When all the wood stands in a mist of green,
And nothing perfect. — *Tennyson.*

152. We are puppets, Man in his pride, and Beauty fair in her flower:
Do we move ourselves, or are moved by an unseen hand, at a game
That pushes us off from the board, and others ever succeed?
Tennyson.

CHAPTER V.

Special Properties of Style.

A Comparison. — Rhetoric has sometimes been compared to architecture. In this comparison, words are the materials of which a structure is composed, sentences are the finished walls, and figures the ornaments. Each of these topics has now been made the subject of a chapter, under the several heads of Diction, Sentences, and Figures.

The Comparison Continued. — The comparison may be carried one step farther. While the points thus far named belong to all buildings, buildings themselves are classified according to their several styles of architecture, and according to the uses for which they are intended. One is massive and stern, another light and graceful; one is Grecian, another Gothic; one is a temple for divine worship, or a hall for legislation, another is only a private mansion. Architecture, in other words, has its styles suited to its several occasions, though in every style all the points thus far noticed are necessary. Every building, that has a claim to be architectural at all, necessarily supposes materials, walls, and means of ornament. But beyond this, buildings rapidly diverge, and each has something peculiar to itself which others have not.

How Applied to Rhetoric. — So it is in Rhetoric. Every kind of composition requires words, sentences, and figures. The discussion of these involves what may be called the general properties of style, that is, those which belong to every species of composition. But beyond this, works have special peculiarities. Some works are sublime, some are beautiful, some witty, some humorous. This gives rise to what may be called the special properties of style.

The Special Properties of Style form the next topic of discussion. They will be considered under the following heads: SUBLIMITY, BEAUTY, WIT, and HUMOR.

I. SUBLIMITY.

The highest commendation that can be given to any piece of composition, is to say that it is sublime. Sublimity, therefore, is a quality of style which deserves special study. It is important to determine with some particularity both what it is, and how it is to be attained.

I. WHAT CONSTITUTES SUBLIMITY.

How we get the Idea. — The easiest way of getting a clear idea of Sublimity, as applied to what is written or spoken, is first to notice what is sublime in other things. The feeling of Sublimity, as a mental emotion, is perfectly simple, and, like all simple states of the mind, incapable of definition. All we know of the matter, on the final analysis, is, that in certain situations the mind experiences a peculiar elevation, of a pleasurable kind, and that to this mental state we give the name of the Sublime.

Two Senses of the Word. — This term, the Sublime, or Sublimity, is applied sometimes to the objects which produce the feeling, sometimes to the feeling itself. Thus we may say, "Niagara is a wonderful instance of the sublime," "Sublimity is the chief characteristic of Niagara," or we may say, "I have an overpowering sense of sublimity (or, of the sublime) whenever I look upon Niagara."

How Defined. — Although the sublime, as a simple mental emotion, is incapable of definition, we can enumerate the several qualities and circumstances which, by general consent, produce the feeling, and can thus enable each one to judge what the feeling is, by an appeal to his own consciousness in view of such qualities or circumstances.

1. **Vastness.** — The first circumstance that may be named as producing a feeling of the sublime is vastness.

Examples of Vastness. — We have examples of this in wide extended plains to which the eye can set no limit, in the firmament of

heaven, in the boundless expanse of the ocean. Wherever space is concerned, amplitude, or greatness of extent in one dimension or another, is necessary to grandeur. Remove all bounds from any object, and you at once render it sublime. Hence, infinite space, endless numbers, and eternal duration always fill the mind with ideas of sublimity.

Direction of this Extent. — It is noticeable, however, that vast extent in a horizontal direction does not affect the mind so powerfully as an equal extent upwards or downwards. A spectator may experience a feeling of grandeur in looking over a plain, stretching in every direction, in unbroken lines, twenty, or thirty, or forty miles. But his feeling would be intensified a thousand-fold were he to look up at a mountain, rising boldly to an equal height into the skies, or down over a sheer precipice, sinking to a like awful depth below.

The Firmament. — In the case of the firmament, we have vastness of extent in all directions. It is the widest, the highest, the deepest object in all nature. Hence its universal acceptance as a most impressive instance of sublimity.

2. Power. — The second circumstance that may be named as producing a feeling of the sublime is great power.

A Locomotive. — A man standing by a railroad track, out in the open country, where the trains pass at full speed, and seeing a monster locomotive, with its enormous burden, sweep by at the rate of forty or fifty miles an hour, shaking the very earth as it passes, gets an impression of power that is in the highest degree sublime.

Steam-Hammers. — A like impression is produced on contemplating the gigantic machines now used in engineering operations, — ponderous hammers, weighing in some instances many tons, swayed up and down, with all their resistless mass, with perfect ease and dexterity, as if mere playthings in the hands of a child. Indeed, the actual processes of modern mechanism, as seen in our foundries and mines, far surpass in grandeur whatever was fabled by the ancients in their wildest imaginings of the labors of Vulcan and the Cyclops.

Natural Objects. — Many objects in nature give an impression of power that awakens a feeling of the sublime. Among these may be mentioned earthquakes, thunder and lightning, volcanoes, cataracts, storms at sea, and nearly all unusual and violent commotions of the

elements. Some of the larger animals, such as the lion, display a certain power and majesty that raise an emotion of sublimity in the beholder.

War-horse. — The war-horse, as described in the book of Job, is a familiar instance.

"Hast thou given the horse strength? hast thou clothed his neck with thunder? Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength; he goeth on to meet the armed men. He mocketh at fear, and is not affrighted; neither turneth he back from the sword. The quiver rattleth against him, the glittering spear and the shield. He swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet. He saith among the trumpets, Ha! ha! and he smelleth the battle afar off, the thunder of the captains and the shouting." (Job 39: 19-25.)

3. Awfulness. — The third circumstance that may be named as producing a feeling of the sublime is a certain degree of awfulness and solemnity.

Objects which Inspire Awe. — Darkness, solitude, and silence, especially when connected with some indefinable apprehension of danger, all tend to produce a feeling of sublimity. The scenes of external nature which awaken this feeling are not the gay landscape, the flowery meadow, or the busy and flourishing city; but the hoary mountain, the solitary lake, the aged forest, or the deserted ruin.

Night. — For the same reason, anything which has in itself elements of grandeur becomes still more impressive when observed at night. The firmament, amid the silence and stillness of that season, strikes the imagination with a more awful grandeur than when seen amid the splendors of the noonday sun. The deep tones of a great bell are at any time grand; but they are doubly so when heard at the still and solemn hour of midnight. In the sublime description which the Scriptures give of the presence of Jehovah, he is represented as surrounding himself with a mysterious darkness.

"He bowed the heavens also, and came down; and darkness was under his feet. He made darkness his secret place; his pavilion round about him were dark waters, and thick clouds of the skies." (Psalms 18: 9-11.)

4. Obscurity. — Another circumstance that helps to awaken a feeling of the sublime is obscurity.

How Obscurity Operates. — Obscurity alone does not produce sublimity, but it co-operates powerfully with other circumstances in producing this feeling. This is one reason why objects otherwise

impressive, become more so in the obscurity of the night season. Things seen only in dim, uncertain outline become magnified and exaggerated under the influence of an excited imagination.

Ghosts. — Hence the awe inspired by the supposed appearance of ghosts. The mysterious power attributed to such beings, joined to the awful obscurity attending their appearance, has always given them a strong hold upon the imagination.

Example. — A good illustration of this is found in the book of Job, (4 : 13 -17,) when Eliphaz describes a spirit as appearing to him in the silence and obscurity of the night ;

"In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me, and trembling, which made all my bones to shake. Then a spirit passed before my face ; the hair of my flesh stood up : it stood still, but I could not discern the form thereof : an image was before mine eyes, there was silence, and I heard a voice, saying, Shall mortal man be more just than God ?"

5. Loudness of Sound. — Another circumstance which often produces the feeling of the sublime is great loudness of sound.

What Kind of Loudness Sublime. — It is not, however, every kind of loud sound that produces this effect. Sounds that are shrill or piercing, may terrify or distress, but they do not fill the mind with ideas of grandeur. It is the deep bass of the ocean, the roar of the cataract and of the storm, of thunder and earthquake, the shouting of a multitude, or the bursting of cannon, not the shriek of the locomotive, that awakens a feeling of sublimity.

Example from Revelation. — How many of these ideas are brought together in that sublime scene described in the Revelation, (19 : 6.)

"And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunderings, saying, Alleluia : for the Lord God Omnipotent reigneth."

6. Moral Greatness. — A feeling of the sublime is awakened when we contemplate anything strikingly great or noble in human actions. This is sometimes called the *Moral Sublime.*

Explanation. — Whenever, in some critical and high situation, we behold a man uncommonly intrepid, and resting upon himself ; superior to passion and to fear ; elevated by some great principle to

the contempt of popular opinion, of selfish interest, of dangers, or of death, then we are struck with a sense of the sublime. Actions of this kind are called heroic, and they produce an effect similar to that produced by the contemplation of the grand objects in nature, filling the mind with admiration, and even with awe.

When king Porus, after a gallant defence, was taken prisoner, and was asked how he wished to be treated, he replied, "Like a *king*."

When the pilot was afraid to put out to sea with Cæsar in an open boat in time of storm, Cæsar said, "Why do you fear? You carry *Cæsar*."

When Gideon condemned the captive princes Zeba and Zalmunna to be put to death, and commanded his son, who was standing by, to slay them, they replied to Gideon, "Rise *thou* and fall upon us," thinking it more honorable to fall by the hand of a great warrior than by the hand of a mere youth.

An English transport, carrying passengers and troops, sprang a leak upon the Indian Ocean. Held to their duty by a young Ensign, the four hundred troops gave up the life-boats to the passengers; and forming in rank and file on the deck, as the loaded boats sailed off to a safe distance, the passengers caught the sound of the young Ensign's voice, as he shouted, standing face to face with death, "Fire, my boys, a parting salute to Old England!" There came a volley of musketry, and when the smoke cleared away, not even a floating spar told where the vessel and her gallant freight had gone down beneath the waters.

Actions such as these fill the mind with a feeling of the sublime. History is full of examples.

II. THE SUBLIME IN WRITING.

Having thus, in regard to actions and to natural objects, formed some definite idea of what those qualities are which raise in us the feeling of the sublime, we are the better able to explain what it is that constitutes the sublime in writing or discourse. This, then, will be our next inquiry.

1. Sublimity of Subject. — The first requisite, in order that a piece of composition shall be sublime, is that the subject of discourse shall itself be sublime.

Explanation. — Unless the action, or the natural object or occurrence, or whatever it is that we discourse about, is itself such that if actually witnessed by us it would awaken a feeling of sublimity, no mere words can make it so. High-sounding words clothing a mean subject are only the lion's skin covering an ass. They give us a bray, not the genuine roar which sends terror to the heart.

2. A Vivid Conception of the Strong Points. — The second requisite, in order that a piece of composition shall be sublime, is that the writer or speaker form a vivid conception of the strong points of the subject of discourse.

Explanation. — A man of feeble abilities, though describing the most awful or the most stupendous object in nature, may yet not have the natural elevation of soul which will lead him to notice what is really grand in the object. He must have something grand in himself in order to conceive rightly of what is grand in other things. It is not in rules to give this ability. It is the gift of God. No one can write sublimely, even on a sublime subject, unless he has by nature a certain greatness of soul.

Napoleon in Egypt, wishing to inspire his army with enthusiasm for the battle, pointed to the Pyramids, and said: "Thirty centuries are looking down upon you!" No one who was not himself of heroic mould would have thus conceived or spoken of those hoary monuments of antiquity.

A thunder-storm at night among the mountains is a spectacle of terrible sublimity. But a description of it, even if accurate in all its particulars, would not necessarily be sublime. The writer must know how to seize strongly upon those few grand features which constitute its sublimity. None but a poet of high genius could have conceived of it as Byron has done:

> Far along
> From peak to peak the rattling crags among,
> Leaps the live thunder! not from one lone cloud,
> But every mountain now hath found a tongue,
> And Jura answers through her misty shroud,
> Back to the joyous Alps, who call to her aloud!
> . . . . . .
> How the lit lake shines, a phosphoric sea,
> And the big rain comes dancing to the earth!
> And now again 'tis black — and now the glee
> Of the loud hill shakes with its mountain mirth,
> As if they did rejoice o'er a young earthquake's birth.

3. Suppression of Belittling Details. — A third condition to sublimity in discourse is that the author knows what particulars to omit, as well as what to insert.

Example from Milton. — There are, even about the grandest objects, many details which are belittling. Milton, in his battle of the angels, describes them as tearing up the mountains and throwing them at one another:

> From their foundations loos'ning to and fro,
> They plucked the seated hills, with all their load,
> Rocks, waters, woods; and by the shaggy tops
> Uplifting, bore them in their hands.

Here no circumstance is mentioned which is not sublime.

Claudian. — One of the ancient poets, Claudian, in describing a similar scene in the wars of the giants, adds a circumstance which makes the whole thing ridiculous. He represents one of the giants with Mount Ida upon his shoulders, and a river, which flowed from the mountain, running down along the giant's back.

Virgil. — So great a poet as Virgil has made a like mistake in describing an eruption of Mount Ætna. Personifying the mountain, he describes it under the degrading image of a drunken man "belching up its bowels with a groan," (*eructans viscera cum gemitu*).

Blackmore. — Sir Richard Blackmore, by a singular perversity of taste, seized upon this idea as the capital circumstance in his description, and, as one of his critics observes, represents the mountain as in a fit of the cholic.

> Ætna, and all the burning mountains, fired
> Their kindled stores with inbred storms of wind
> Blown up to rage, and roaring out complain,
> As torn with inward gripes, and torturing pain;
> Laboring, they cast their dreadful vomit round,
> And with their melted bowels spread the ground.

4. Simplicity and Conciseness of Expression. — A fourth condition of sublimity in writing is that the expression be simple and concise.

Explanation. — Simplicity is here used in opposition to profuse and studied ornament, and conciseness to superfluous expression. In all the celebrated examples of the sublime which literature affords, the words used are comparatively plain and few. The sublimity is in the thought, and that is all the more impressive for standing, like the Pyramids, in simple and unadorned grandeur.

Longinus, a learned Greek of the third century, quotes, as an instance of the sublime, the manner in which Moses, in the first chapter of Genesis, describes the creation of light: "God said, Let there be light, and there was light;" yet the expression is perfectly plain and simple, without ornament, and without a superfluous word. The grandeur of the passage consists in the strong impression it gives us of the greatness of the divine power, which produces such wonderful effects by merely speaking a word.

The Sublimity of the Gospels. — Many of the sayings and most of the miracles of our Lord, as recorded in the Gospels, have the same characteristic. They are expressed with the utmost simplicity and

plainness, and yet they are in the highest degree sublime. The most stupendous miracles are described with a simple majesty fully equal to that in Genesis which extorted such admiration from Longinus.

Examples.—In describing the greatest of all his miracles, that of raising from the dead, the record is simply, "Jesus said, Lazarus, come forth: and he that was dead came forth." In healing the worst form of disease then known, he merely said to the leprous man, "Be thou clean: and immediately his leprosy was cleansed." When the disciples were in peril at sea, more terrifying than that which daunted Cæsar's pilot, Jesus with calm serenity said, "It is *I*, be not afraid." His claims to authority, as a teacher come from God, are put forth in few and simple words, but at the same time with a majesty of expression that forced even his enemies to say, "never man spake like this man."

Character of these Utterances.— These utterances are either simply blasphemous in their arrogance, or they are in the highest degree sublime. Imagine any other man that ever lived, saying to the countless tribes of affliction, in all the ends of the earth, "Come unto *me*, all ye that labor and are heavy-laden, and *I* will give you rest." "Let not your hearts be troubled: ye believe in God, believe also in *me*." "Before Abraham was, I *am*." "In this place is one greater than the temple." "The son of man is Lord even of the Sabbath day." "I am the resurrection and the life: he that believeth in me, though he were dead, yet shall he live."

Improving upon the Sublime. — If we take any of the examples which have been given, and endeavor to improve upon them, by piling up big words and sounding epithets, and by going into various small details, we soon find that the sublimity has all disappeared. The transaction or the thought may still be grand; but our expression of it is poor and commonplace. A second-rate poet has thus dilated upon Cæsar's celebrated phrase, *Quid times? Cæsarem vehis.* ("What do you fear? You carry Cæsar.")

"But Cæsar, still superior to distress,
Fearless, and confident of sure success,
Thus to the pilot loud: The seas despise,
And the vain threat'ning of the noisy skies;
Though gods deny thee yon Ausonian strand,
Yet go, I charge you, go, at my command.
Thy ignorance alone can cause thy fears,
Thou know'st not what a freight thy vessel bears;
Thou know'st not I am he to whom 'tis given,
Never to want the care of watchful heaven.
Obedient fortune waits my humble thrall,
And always ready, comes before I call.
Let winds and seas, loud wars at freedom wage,
And waste upon themselves their empty rage;

A stronger, mightier daimon is thy friend,
Thou and thy bark on Cæsar's fate depend.
Thou stand'st amazed to view this dreadful scene,
And wonder'st what the gods and fortune mean;
But artfully their bounties thus they raise,
And from my danger arrogate new praise;
Amid the fears of death they bid me live,
And still enhance what they are sure to give."

II. BEAUTY.

Mode of Treatment. — The treatment of Beauty as a quality of style must be, in some respects, similar to our treatment of Sublimity. We will speak first of Beauty in general, and then of Rhetorical beauty, or beauty in Composition.

I. BEAUTY IN GENERAL.

Relation of Beauty to Sublimity. — Beauty, next to Sublimity, affords the highest pleasure to the taste. The emotion which it raises, however, is very distinguishable from that of sublimity. It is of a calmer kind; more gentle and soothing; does not elevate the mind so much, but, on the contrary, produces an agreeable serenity. Sublimity raises a feeling too violent to be lasting; the pleasure arising from beauty admits of longer continuance. It extends also to a much greater variety of objects. It is applied indeed to almost every external object that pleases either the eye, or the ear; to many dispositions of the mind; to numerous objects of mere abstract science; and to nearly all the graces of writing. We talk currently of a beautiful tree or flower; a beautiful character; a beautiful theorem in mathematics; a beautiful poem or essay.

The qualities which produce in us the emotion of beauty may mostly be reduced under the following heads:

1. Color. — Color affords the simplest instance of beauty. The eye is so formed that certain colors give us pleasure, and these colors we call beautiful.

How far Influenced by Association. — In some cases, probably, the pleasure derived from color is influenced by the association of ideas. Green, for instance, is more pleasing, because associated with rural scenes; blue, with the serenity of the sky; white, with innocence. Persons differ too in their choice of colors, and in the extent to which color itself gives them pleasure. But, notwithstanding this,

the fact still remains that color alone, apart from all associations, is a source of beauty.

Evidence of God's Goodness. — It is a striking evidence of the goodness of the Creator, that a source of pleasure so pure and elevating is at the same time so abundant. The whole visible creation, animate and inanimate, is a picture gallery, replete with specimens of coloring such as no art of man can equal, either for richness or for delicacy. There is no shade or tint in which the eye of man takes delight, that may not be found in its perfection in the plumage of the birds, the leaves of plants and flowers, the varied hues of the morning and evening sky, the wondrous shells of the ocean, the still more wondrous gems from the mine.

2. **Figure.** — Figure, as a source of beauty, is more complex and diversified than color. The beauty which can be traced to figure, is made up of several elements, which may be separated in idea.

Regularity. — The first of these elements is regularity. By a regular figure is meant one which we perceive to be formed according to some rule, and not left arbitrary and loose in the arrangement of its parts. Thus a square, a triangle, a circle, an ellipse are regular figures, and on the proper occasions please the eye by this regularity, and are, for that reason, accounted beautiful.

Variety. — Another element, in the beauty which is dependent upon figure, is exactly the opposite to that just named. I mean variety. This latter is indeed a much more prolific source of beauty than the former. Both in the works of nature, and in those works of art which are intended to please, while regularity of figure is sufficiently observed to prevent confusion, and to show design, yet a certain graceful variety is the prevailing characteristic.

Each when Pleasing. — Exact mathematical figures, indeed, are seldom, perhaps never, pleasing, except when associated with the idea of fitness for some particular use. The doors and windows of a house are made after a regular form, with exact proportion of parts; and being so formed, they please the eye, because by this very regularity of figure they better subserve the use for which they were designed. But the plants and flowers which surround the house have an almost infinite diversity and variety of figure, and please us all the more for being so formed, instead of growing in squares, circles, and polygons.

Curves. — Figures bounded by curved lines are in general more beautiful than those bounded by straight lines and angles. To say that a thing is angular, is only another way of saying that it lacks beauty. Of curved lines, those which are elliptical are usually more pleasing than those which are circular. The reason seems to be that in the ellipse, there is a constant deviation from the line of curvature, giving at the same time continual uniformity and continual change. For the same reason, wave lines and spiral lines are accounted beautiful, and they are found of frequent recurrence in shells, flowers, and other works of nature, and in the works of art that are designed for ornament and decoration.

3. **Motion.** — Motion is a source of beauty. By this is meant that bodies in motion are for that reason more agreeable than bodies at rest. But not every kind of motion is agreeable, and of those which are agreeable some are more so than others.

Gentle. — The first requisite to the agreeableness of any motion is that it should be gentle. A bird gliding through the air is beautiful; the lightning, on the contrary, darting from side to side of the heavens, is sublime. We feel the same difference in contemplating a stream moving gently along its course, and a torrent dashing tumultuously over a precipice.

Curvilinear. — Another requisite to the agreeableness of motion is that it should be in curved rather than in straight lines. Hence the pleasing effect of curling smoke or flame. Here it is to be noticed that most of the motions used by men in transacting the necessary business of life are in straight lines, while those connected mainly with pleasure and ornament are made in curving lines.

4. **Complex Beauty.** — Though color, figure, and motion are separate principles of beauty, yet in many beautiful objects they all meet, and thereby render the beauty both greater and more complex.

Examples. — Thus, in flowers, trees, and animals, we are entertained at once with the delicacy of the color, with the gracefulness of the figure, and sometimes also with the motion of the object. Although each of these produces separately an agreeable sensation, yet these sensations are of such a similar nature as readily to mix

and blend in one general perception of beauty, which we ascribe to the whole object as its cause: for beauty is always conceived by us as something residing in the object which raises the pleasant sensation; a sort of glory which dwells upon and invests it.

The most Complete Example. — Perhaps the most complete assemblage of beautiful objects that can anywhere be found, is presented by a rich natural landscape, where there is a sufficient variety of objects; fields in verdure, scattered trees and flowers, running water, and animals grazing. If to these be joined some of the productions of art, which suit such a scene, — as a bridge with arches over a river, smoke rising from cottages in the midst of trees, and the distant view of a fine building seen by the rising sun, — we then enjoy, in the highest perfection, that gay, cheerful, and placid sensation which characterizes beauty. To have an eye and a taste formed for catching the peculiar beauties of such scenes as these is a necessary requisite for all who attempt poetical description.

5. **Beauty of Countenance.** — The beauty of the human countenance is more complex than any that we have yet considered.

What it Includes. — It includes the beauty of color, arising from the delicate shades of the complexion; and the beauty of figure, arising from the lines which form the different features of the face. But the chief beauty of the countenance depends upon a mysterious expression which it conveys of the qualities of the mind; of good sense or good humor; of sprightliness, candor, benevolence, sensibility, or other amiable dispositions. How it comes to pass that a certain conformation of features is connected in our idea with certain moral qualities; whether we are taught by instinct or by experience to form this connection, and to read the mind in the countenance, belongs not to us now to inquire, nor is indeed easy to resolve. The fact is certain and acknowledged, that what gives the human countenance its most distinguishing beauty is what is called its expression; or an image, which it is conceived to show, of internal moral dispositions.

6. **Moral Beauty.** — There are certain qualities of the mind which, whether expressed in the countenance, or by words, or by actions, always raise in us a feeling similar to that of beauty.

Two Kinds of Moral Qualities. — There are two great classes of moral qualities. One class is of the high and great virtues, which require extraordinary efforts, and turn upon dangers and sufferings. Among these virtues are heroism, magnanimity, contempt of pleasures, and contempt of death. These excite in the spectator an emotion of sublimity and grandeur. The other class is generally of the social virtues, and such as are of a softer and gentler kind. Among these are compassion, mildness, friendship, and generosity. These raise in the beholder a sensation of pleasure, so much akin to that produced by beautiful external objects, that, though of a more dignified nature, it may, without impropriety, be classed under the same head.

II. THE BEAUTIFUL IN WRITING.

Having obtained some definite notion of what Beauty is, as applied to objects in general, we can more readily understand what is meant by the Beautiful in composition, and how it is to be sought.

1. Beauty of Subject. — The first requisite to beauty in composition is that the subject of discourse be of an agreeable character.

Explanation. — If that of which we write or speak is of such a character that it would, if actually present, excite contempt, disgust, or terror, no grace of rhetoric will make it agreeable. Discourse, to be beautiful, must present to the mind beautiful subjects for thought.

The Beautiful and the Scientific. — There is a great difference in this respect between what is meant to please merely, and what is meant to instruct; between the beautiful and the scientific. In a scientific inquiry, our object is to obtain the exact facts, whether agreeable or disagreeable. But in attempting to write what is beautiful, our object is to please. We select, therefore, topics which are pleasing, and omit those which are displeasing.

2. Beauty of Expression. — The second requisite to beauty in composition is that the subject be handled in an agreeable manner.

Vagueness of the Rule. — It may be objected to this rule that it is too vague in its character to be of any practical use. But it may serve to exclude many things which are objectionable, and also to

point in a general way to the kind of excellence at which a writer should aim, who desires to be considered beautiful.

Uses of the Rule. — It excludes low and vulgar expressions, slang phrases, and words which are harsh-sounding or difficult of utterance, when there are others more euphonious and equally expressive. It leads one to seek such words and phrases as are easy of utterance, such as please the ear, and such as for any cause awaken in the mind agreeable ideas. It makes much use of simile, metaphor, and other rhetorical figures, and it pays great attention to the structure of sentences, so as to make them flowing and harmonious.

3. **Conciseness not Necessary.** — Beauty as an attribute of style, does not require the same degree of conciseness that sublimity does.

Why the Difference. — A certain degree of diffuseness is entirely compatible with that ease and grace of expression which is characteristic of beauty. The emotion known as the beautiful, being of a gentle nature, is capable of longer continuance than the sublime. It may pervade, indeed, a whole work, while sublimity is more confined to single passages and expressions.

Wit and Humor. — Sublimity and beauty exist in the works and operations of nature, as well as in those of man, and are expressed in very many other ways, as well as in discourse. But the qualities now to be mentioned, Wit and Humor, belong exclusively to man and his works; and, though they may find expression to some extent in painting, sculpture, music, and other works of art, yet their chief expression is by means of language.

Examples. — A mountain, a cataract, a thunder-storm, a volcano, a lion's roar, may be sublime; a landscape, a flower, a bird, the upward soaring of the lark, or the wavy motion of a field of grain, may be beautiful; but none of these acts or things are ever spoken of as witty or humorous. These epithets apply to human things only, and especially to the utterances of human speech.

III. WIT.

For the proper understanding of Wit, it will be necessary first to consider separately the several ideas which it includes:

Ingredients of Wit. — 1. First, then, surprise is an essential ingredient in wit. No saying is ever received as witty, unless it discloses

some unexpected relation between ideas. Hence, witticisms seldom bear repetition, or if repeated, they lose much of their sparkle. 2. Secondly, the discovery of this unexpected relation must be of a kind that implies some mental superiority on the part of the discoverer. The discovery of a gold watch hanging on a bush, or of a calf with two heads, would no doubt be unexpected, and would cause great surprise.* But there would be nothing witty in it. It would imply no intellectual smartness on the part of the discoverer. Any body with eyes and in the same situation, would see the same thing. 3. Thirdly, the unexpected relation which is discovered, should be such as to excite surprise merely, and not any higher emotion, like that excited by the sublime, the beautiful, or the useful.

Example.—A Hindoo epipram says, "The good man goes not upon enmity, but rewards with kindness the very being who injures him. So the sandal-wood, while it is felling, imparts to the edge of the axe its aromatic flavor." Here is an unexpected relation discovered between felling sandal-wood and returning good for evil. The discovery of this relation shows smartness, and it excites surprise. Why is it not witty? Because it is a great deal more. The mere feeling of surprise is swallowed up by the contemplation of the beauty of the thought. The discovery excites a higher emotion than that of surprise.

Another Example.—There is a French saying, that hypocrisy is the homage which vice renders to virtue. Here again the observation is not regarded witty, because it excites our admiration for its justness and beauty.

Definition of Wit.—Wit is the discovery of such an unexpected relation between ideas as will excite surprise, but no other and higher emotion, like that, for instance, excited by the sublime, the beautiful, or the useful.

Some examples will serve to illustrate the correctness of this definition.

A French General.—Louis XIV., being molested by the solicitations of a certain general officer, cried out, loud enough to be overheard, "That gentleman is the most troublesome officer in the whole army." "Your majesty's enemies more than once have said the same thing," was the witty reply. Here, that the man should assent to the royal invective, and that he should show it to be erroneous, are two distinct and apparently contradictory ideas. Yet the two ideas are expressed in such terms, that a relation between them is seen to exist, and the unexpected discovery of this relation constitutes the wit.

Contempt of Court.—A judge once threatened to fine a lawyer for contempt of Court. "I have expressed no contempt of Court," said the lawyer; "on the contrary, I have carefully concealed my feelings." Here an unexpected relation is discovered between the apparent denial, and the real admission of the contempt.

---

*Sydney Smith.

"A spaniel, a woman, and a walnut-tree,—
The more you beat 'em, the better they be."

"The world, of fools has such a store,
That he who would not see an ass
Must hide at home and bolt his door,
And break his looking-glass."

"A horse bit his master;—
How came it to pass?
He heard the good pastor
Say, All flesh is grass."

Madam Blaize.—One of Goldsmith's minor poems, "The Elegy on Madam Blaize," contains a witticism of a peculiar kind, at the end of each stanza:

"Good people all, with one accord,
Lament for Madam Blaize,
Who never wanted a good word,—
From those who spoke her praise."

"She strove the neighborhood to please
With manners wondrous winning;
She never followed wicked ways,—
Unless when she was sinning."

The Lap-dog.—Sydney Smith tells of a French lady, who, when her pet lap-dog bit a piece out of her footman's leg, exclaimed, "Ah, poor little beast! I hope it won't make him sick."

Landseer.—When Landseer, the great animal painter, asked Smith to sit for his picture, Smith replied, "Is thy servant a *dog*, that he should do this thing?"

Mountain and Squirrel.—Emerson's poem, "The Mountain and the Squirrel," is remarkable for its wit.

The mountain and the squirrel
Had a quarrel,
And the former called the latter "Little Prig."
Bun replied—
"You are doubtless very big;
But all sorts of wind and weather
Must be taken in together,
To make up a year,
And a sphere;
And I think it no disgrace
To occupy my place.
If I'm not so large as you,
You are not so small as I,
And not half so spry.
I'll not deny you make
A very pretty squirrel-track.
Talents differ: all is well and wisely put:
If I cannot carry forests on my back,
Neither can you crack a nut."

Henry Ward Beecher once, on the 1st of April, received a letter containing simply the words, "April Fool." He enclosed it to Bonner, with a note, saying, "I have often heard of people's writing letters and forgetting to sign their name, but I never before heard of a man's signing his name and forgetting to write the letter."

Pun. — When the unexpected relation is not between ideas, but between words, the witticism is called a pun.

Character of the Pun. — This is an inferior species of wit, and one which is often carried to a tiresome excess. Yet it cannot be denied that puns are sometimes very effective.

Example from Franklin. — When Hancock, after the signing of the Declaration of Independence, urged upon the signers the necessity of union, saying, "We must all *hang together*," "Yes," said Franklin, "or we shall all *hang separately!*" This is undoubtedly a pun, the wit turning upon the new and unexpected meaning of the word "hang," as used in the reply. But the pun is of the same serious and elevated cast as that which closes his celebrated letter to Strahan, of about the same date:

Another Example. — "You are a member of Parliament, and one of the majority which has doomed my country to destruction. You have begun to burn our towns and murder our people. Look upon your hands! They are stained with the blood of your relations! You and I were long friends. You are now my enemy, and I am *Yours*, B. FRANKLIN."

Remark. — In regard to both of these examples, it may be remarked that they can more easily be received as specimens of wit now, at the distance of nearly a century from the time of their utterance, than they could then, when they were fitted to awaken feelings of anger and stern resolution, rather than laughter.

Curran's Pun. — Very different from these was the pun uttered on a certain occasion by Curran. A friend, hearing some one say "curosity" for "curiosity," exclaimed, "How that man murders the language!" "Not quite *murders*," said Curran; "he only knocks an *i* (eye) out."

And the Doctor told the Sexton,
And the Sexton *tolled* the bell. — *Hood.*

"Death stops my pen, but not my pension." — Hood's last pun, alluding to the pension bestowed upon his family.

Theodore Hook, when asked for lines on the death of the King and Queen of the Sandwich Islands, wrote:

"Waiter! two Sandwiches!" cried Death,
And their wild Majesties resigned their breath.

Horne Tooke said of the poor poets: "We may well be called a Republic of letters, for there is not a *sovereign* among us."

Here lies my wife, — a sad slattern and shrew;
If I said I regretted her, I should lie too. — *Anon.*

Shakspeare has written three sonnets, which are an extended pun on his own name. One of them is given below:

Whoever hath her wish, thou hast thy *will*,
And *Will* to boot, and *will* in over-plus;
More than enough am I, that vex thee still,
To thy sweet *will* making addition thus.
Wilt thou, whose *will* is large and spacious,
Not once vouchsafe to hide my *will* in thine?
Shall *will* in others seem right gracious,
And in my *will* no fair acceptance shine?
The sea, all water, yet receives rain still,
And in abundance addeth to his store;
So thou, being rich in *will*, add to thy *will*
One *will* of mine, to make thy large *will* more.
Let no unkind, no fair beseechers kill;
Think all but one, and me in that one *Will*.

Habit of Punning. — The habit of punning should be avoided, both in writing and in conversation. Facility in making puns is soon acquired, and when acquired, almost always leads to such an excess as to weary both readers and hearers. There are, of course, exceptions to the rule. But, in general, there are few greater bores than an inveterate punster.

Habit of being Witty. — In the cultivation and indulgence of wit of the higher kind, some care should be used. A professed wit incurs two dangers: First, that habit of mind which leads him to be ever on the lookout for something striking and unexpected, is not the one most conducive to truthfulness. He is under the temptation of saying what will amuse and startle, rather than what is strictly true. Secondly, witticisms usually are made at somebody's expense. If not barbed with malice, they yet leave a sting behind. No man usually has so many enemies as he who has a sharp wit. He may be feared, but he is also hated.

Dangers of Wit. — "Professed wits, though they are generally courted for the amusement they afford, are seldom respected for the qualities they possess. The habit of seeing things in a witty point of view increases, and makes incursions from its own proper regions upon principles and opinions which are ever held sacred by the wise and good. A witty man is a dramatic performer; in process of time, he can no more exist without applause, than he can exist without air; if his audience be small, or if they are inattentive, or if a new wit defrauds him of any portion of his admiration, it is all over with him, — he sickens, and is extinguished. The applauses of the theatre on which he performs are so essential to him, that he must obtain them at the expense of decency, friendship, and good feeling.

"It must always be *probable*, too, that a *mere* wit is a person of light and frivolous understanding. His business is not to discover relations of ideas that are *useful*, and have a real influence upon life, but to discover the more trifling relations which are

only amusing; he never looks at things with the naked eye of common sense, but is always gazing at the world through a Claude Lorraine glass, — discovering a thousand appearances which are created only by the instrument of inspection, and covering every object with factitious and unnatural colors. In short, the character of a *mere* wit it is impossible to consider as very amiable, very respectable, or very safe." —*Sydney Smith.*

Advantages of Wit. — "I have talked of the danger of wit: I do not mean by that to enter into commonplace declamation against faculties because they are dangerous; wit is dangerous, eloquence is dangerous, a talent for observation is dangerous, *every* thing is dangerous that has efficacy and vigor for its characteristics; nothing is safe but mediocrity. The business is, in conducting the understanding well, to risk something; to aim at uniting things that are commonly incompatible. The meaning of an extraordinary man is, that he is *eight* men, not one man; that he has as much wit as if he had no sense, and as much sense as if he had no wit; that his conduct is as judicious as if he were the dullest of human beings, and his imagination as brilliant as if he were irretrievably ruined. But when wit is combined with sense and information; when it is softened by benevolence, and restrained by strong principle; when it is in the hands of a man who can use it and despise it, who can be witty and something much better than witty, who loves honor, justice, decency, good nature, morality, and religion ten thousand times better than wit; wit is then a beautiful and delightful part of our nature.

"There is no more interesting spectacle than to see the effects of wit upon the different characters of men; than to observe it expanding caution, relaxing dignity, unfreezing coldness, teaching age, and care, and pain to smile, extorting reluctant gleams of pleasure from melancholy, and charming even the pangs of grief. It is pleasant to observe how it penetrates through the coldness and awkwardness of society, gradually bringing men nearer together, and like the combined force of wine and oil, giving every man a glad heart and a shining countenance. Genuine and innocent wit like this is surely the flavor of the mind! Man could direct his ways by plain reason, and support his life by tasteless food; but God has given us wit, and flavor, and brightness, and laughter, and perfumes, to enliven the days of man's pilgrimage, and to 'charm his pained steps over the burning marle.'" — *Sydney Smith.*

IV. HUMOR.

Humor is, in many respects, like wit. Its object is to excite laughter, and it appeals accordingly to our sense of the ridiculous.

Incongruity. — The laughter produced by humor comes from seeing things which are incongruous. If we see a man pretentiously dressed, but using awkward and clownish gestures, or employing big words while violating the most common rules of grammar, the things seem incongruous, and we have an immediate propensity to laugh.

Surprise. — To say that a thing is incongruous is only another way of saying that it is unexpected. Surprise, therefore, is an ingredient in humor as it is in wit.

Contempt. — Surprise and incongruity alone, however, are not suf-

ficient to constitute humor. To see a refined and delicate lady accidentally fallen into the mud, would excite our pity; to see a perfumed fop in the same condition would make us laugh. There would be incongruity and surprise in both instances; but in the one, there are circumstances which awake a feeling of tenderness and respect, and this feeling holds in abeyance our sense of the ludicrous. This suggests another condition as necessary to humor. The incongruity which is to make us laugh must not be in connection with circumstances which awaken any higher feeling, such as pity, fear, reverence, and so forth. We must have, in other words, a certain feeling of contempt for the person laughed at. We would not laugh at a man who was in the agonies of dying, no matter how incongruous and absurd might be the contortions of his face. The solemnity of the occasion holds all lighter emotions in check.

"It is a beautiful thing to observe the boundaries which nature has affixed to the ridiculous, and to notice how soon it is swallowed up by the more illustrious feelings of our minds. Where is the heart so hard that could bear to see the awkward resources and contrivances of the poor turned into ridicule? Who could laugh at the fractured ruined body of a soldier? Who is so *wicked* as to amuse himself with the infirmities of extreme old age? or to find subject for humor in the weakness of a perishing, dissolving body? Who is there that does not feel himself disposed to overlook the little peculiarities of the truly great and wise, and to throw a veil over that ridicule which they have redeemed by the magnitude of their talents and the splendor of their virtues? Who ever thinks of turning into ridicule our great and ardent hopes of a world to come? Whenever the man of humor meddles with these things, he is astonished to find that in all the great feelings of their nature the mass of mankind always think and act aright, that they are ready enough to laugh, but that they are quite as ready to drive away with indignation and contempt the light fool who comes, with the feather of wit, to crumble the bulwarks of truth, and to beat down the Temples of God!"—*Sydney Smith.*

Characteristic.—Another important thing to be observed is, that, in humor, the incongruity which excites our mirth is something characteristic of the person in whom such incongruity exists. It is something which would be absurd for us to do, and therefore we laugh at it, but it is in perfect keeping for him. Unless it is thus in keeping with his character, it cannot be humorous, although it may be ridiculous. A humorous story told of a Yankee, and in keeping with the Yankee character, would cease to be humorous if told of an Irishman or a Dutchman. The smart sayings of Sam Weller would be laughable anywhere; but they are humorous only as coming from Mr. Weller himself. Humor, to be successful, demands a fitness of things approaching, in sharp exactness, the demands of the sublime. The things described must be congruous in the very midst

of their incongruity. They must exactly fit the character of the person to whom they are attributed, while equally not fitting for us, and therefore laughed at by us.

Kindly. — Lastly, in genuine humor there is always a feeling of kindliness towards the persons who are ridiculed. We have our laugh at them, but in a good-natured way which wishes them no harm. Humor, in this respect, differs widely from wit. It is never bitter, it is never malignant. It is perfectly consistent with the largest charity. Thackeray, himself a humorist of high order, has defined humor to be a compound of wit and love. "The best humor," he says, "is that which contains most humanity, that which is flavored throughout with tenderness and kindness."

Humorists Kind-hearted. — In accordance with the last remark, it may be observed that those writers who have been most celebrated for their wit have usually been noted for their ill-temper, while the humorists have in the main been persons of kind and amiable disposition. Among the humorous writers of recent times who may be quoted in illustration of this remark, are Lamb, Hood, Thackeray, and Dickens, of England, and Irving, Lowell, Holmes, and Saxe, of our own country.

Continuance. — Wit and Humor differ in regard to continuance. Wit is concentrated, and comes at intervals, and by flashes. Humor is different in its nature, and is capable of being continued through a whole performance, and for almost any length of time.

CHAPTER VI.

VERSIFICATION.

THE present chapter has to do with the mechanism of Poetry, rather than with poetry itself.

Object of Inquiry. — It is not necessary, at this point, to define what poetry is, as to its essential nature. It is for the present enough to know, that the object which the poet has in presenting his thoughts in a poetical form is to increase thereby the pleasure which the mere thoughts themselves might give the reader, and that a part at least of this increased pleasure depends upon contrivances which are wholly of a mechanical nature.

THE FOUNDATION OF VERSE.

The Question. — Why is it that the same thoughts, even when expressed in the same words, please more, arranged in one particular way, than they do under some other arrangement, which conveys the sense with equal clearness?

The Proof. — That the fact is as it is here stated, is a point which any one can decide for himself. Take, for instance, the following passage from Byron, stripped of its poetical form:

"It is the hour when the nightingale's high note is heard from the boughs; it is the hour when lovers' vows in every whispered word seem sweet; and gentle winds and near waters make music to the lonely ear. The dews have lightly wet each flower, and the stars are met in the sky, and a deeper blue is on the wave, and a browner hue on the leaf, and that clear obscure in the heaven, so softly dark and darkly pure, which follows the decline of day, as twilight melts away beneath the moon."

Example Explained. — Here the sense is just as clear as in the form in which it was originally written, and the words are all the

same: they are only arranged differently. The words, even under their present arrangement, exhibit pleasant pictures to the imagination. But how much is that pleasure enhanced, when they flow forth in the melodious form in which the poet placed them!

It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lovers' vows
Seem sweet in every whispered word;
And gentle winds and waters near
Make music to the lonely ear.
Each flower the dews have lightly wet,
And in the sky the stars have met,
And on the wave is deeper blue,
And on the leaf a browner hue,
And in the heaven that clear obscure,
So softly dark, and darkly pure,
Which follows the decline of day,
As twilight melts beneath the moon away.

There is probably not a reader living who does not feel an increased gratification in reading the passage in this form. The question arises, whence this increase of pleasure? It cannot be in the sense, for that is expressed with equal clearness, and by the same words, in both cases.

Verse in an Unknown Language. — This point is rendered, if possible, still more apparent by remarking that the same principle, whatever it is, that gives us this increase of pleasure, gives us pleasure in the case even of nonsense, that is, in the melodious versification of a language which we do not understand, and which therefore conveys no sense to us.

Example. — Take the first line in Virgil. The sense is expressed clearly enough by the words standing thus:

Tu, Tityre, sub fagi patulae tegmine recubans.

It is not necessary to understand Latin, to find an agreeable difference when the line is read as Virgil wrote it:

Tityre, tu patulae, recubans sub tegmine fagi.

Explanation. — The difference here cannot be in the sense. It must be in the sound; and, to be more specific still, not simply in the sounds by themselves, for we have the same identical sounds in both cases, but in the arrangement of the sounds. The ultimate analysis of the subject, therefore, necessarily leads to some consideration of the action of the vocal organs in uttering articulate sounds.

1. **Vocal Impulse.** — The first thing to be observed in regard to this utterance is that the vocal organs act by impulse. This may be accepted as an ultimate fact.

A Comparison. — The movement of the voice in pronunciation is not that of a boat gliding equably through the water, but that of a man walking on the ground by distinct steps. The voice goes step by step in the pronunciation of words.

Comparison Extended. — Extending the metaphor somewhat, we may say, it is the consonant sound which arrests the voice in its progress, just as the ground arrests the foot of the man walking. So also it is the vowel sound, in which the voice is prolonged, that represents the space passed over by the traveller in going from one footstep to another. To carry the voice over this space, that is, to carry it from one consonant upon which it has rested, through a vowel, to a lodgment upon some other consonant, requires a distinct, fresh impulse.

Syllables. — These impulses are only another name for syllables, and a syllable is so much of a word as is pronounced during one impulse of the voice. It includes a vowel always, and generally one or more consonants.

2. **Strong and Light Impulses.** — The second thing to be observed in this matter is that in ordinary pronunciation we never utter a long succession of syllables with precisely the same degree of impulse. This also is to be accepted as an ultimate fact.

Explanation. — One finds himself naturally and easily giving a quick, strong impulse to every second or third syllable, and a light, tripping one to the syllable or syllables intervening. The organs seem to go most easily and pleasantly, not in the military tread of the soldier, but in the hop-step-and-jump of schoolboys. The syllable to which this strong impulse is given is variously called a heavy, a grave, or an accented syllable.

3. **Time between Impulses.** — A third thing to be observed is, that, after giving one of these strong impulses or accents, some little time is required before the organs are in a condition to give another accent.

Accentual Intervals. — This interval between two accents may either be left vacant, or it may be filled up with one or more light,

unaccented syllables. When the time is not so filled up, there is, after each heavy impulse, a pause or rest.

Examples. — This may be illustrated by the words *faith, truth, mirth, spite, hate.* In pronouncing these words, thus arranged, we involuntarily give to each a strong impulse or accent, and after each we make a pause.

If to each of these words the syllable *ful* be added, making *faithful, truthful, mirthful, spiteful, hateful,* the additional light syllable will then occupy the time before occupied by the pause.

The interval between the accents may be occupied by two light syllables, instead of one, as in the word *faithfully.* These two light syllables are then considered as occupying exactly the same time as the one syllable, or the pause.

The three lines,

Faith,	Truth,	Mirth,	Spite,	Hate,
Faithful,	Truthful,	Mirthful,	Spiteful,	Hateful,
Faithfully,	Truthfully,	Mirthfully,	Spitefully,	Hatefully,

are all pronounced in exactly the same time, and are, in versification, all counted as of the same length.

Accentual Stress not Arbitrary. — It is not, therefore, by custom, or by the edicts of prosodians and orthoepists, that certain syllables, at short intervals, receive a strong and distinguishing stress or impulse of the voice. On the contrary, this alternate action and reaction of the voice is as natural and involuntary as are the pulsations of the heart, or the inspiration and expiration of the breath.

Accent Paramount. — Accent is thus a paramount law in all speech, dividing it up into convenient and agreeable sections or periods.

Names of Accentual Divisions. — These sections or periods have received various names. They are called sometimes "cadences," because at the termination of each the voice seems to fall; sometimes "feet," because the voice seems to go through the syllables step by step; sometimes "metres," because thereby a line or a sentence is meted or measured; sometimes also "numbers," because it thus becomes a matter of count. All these terms may be, and have been, applied equally to prose and verse, because all speech necessarily has the accentual divisions indicated by these names. Custom, however, has in a great measure restricted the terms "feet" and "metres" to poetry, and "cadences" to prose.

Place of the Accents Important. — The heavy or accented syllables may be placed at such convenient distances apart as to give both ease to the speaker and pleasure to the hearer. On the other hand, we can readily imagine such a combination of syllables with refer-

ence to the accent, as to render the pronunciation at once difficult and dissonant.

Examples. — Take the following line, made up for the occasion:

Necessitous halting to for emphasized alcohol eccentricity.

In pronouncing such a line, we find the voice struggling like a man making his way through a bog. How different from this is the flow of the voice in reading such a passage as the following:

"I shall not think my employment useless or ignoble, if, by my assistance, foreign nations and distant ages gain access to the propagators of knowledge, and understand the teachers of truth; if my labors afford light to the repositories of science, and add celebrity to Bacon, to Hooker, to Milton, and to Boyle." — *Johnson.*

Rhythm. — This easy and melodious flow of the voice is called the Rhythm. It depends upon the proper adjustment and proportion of the syllables in reference to the accent.

Both in Prose and Poetry. — This Rhythm may exist in prose. It always does exist in prose that is well written. The passage just quoted from Johnson may be divided into feet, varying in length from two syllables to five, and occurring in parts with some degree of regularity. But if a rhythm may be detected in prose, how much more is it to be looked for in poetry, where the accents occur with almost undeviating uniformity, and never with more than two intervening syllables.

Rhythm a Source of Pleasure. — Such is the constitution of the human mind, that we cannot perceive this rhythm without receiving a pleasure therefrom. This pleasure is based upon the same principle as that by which we are pleased with the sight of architectural proportions, or the sound of harmonious music. It is the perception of beauty in whatever is symmetrical.

The Original Question. — This brings us back to a direct answer, in part at least, to the question with which we set out, namely, the same sentiments being expressed by the same words, what is it that makes the poetical arrangement of the words more pleasing than the prose arrangement? I answer: *It is the greater perfection of its Rhythm.*

Difference of Prose and Poetry as to Rhythm. — This rhythm exists indeed in both prose and poetry, but in the latter it is in much

greater perfection than in the former. Poetry indeed contains a recognized system of cadences, so divided as to present sensible responses to the ear, at regular, proportioned, and convenient distances; prose, on the other hand, is composed of all sorts of cadences, arranged without attention to obvious rule, divided into clauses that have no ascertained proportion, and presenting no responses to the ear at any legitimate or determined intervals.

The Conclusion. — The conclusion of the whole matter is, that a part of the pleasure to be derived from a poetical arrangement of syllables depends upon the perfection of its rhythm; and the perfection of its rhythm depends upon its cadences being so arranged as to give that precise mixture of uniformity with variety in the sound, which is found to be most pleasing to the ear.

Rhyme. — Rhythm, however, is not the only source of pleasure in verse. Another equally marked is to be found in RHYME. Rhyme is like Rhythm in one respect. It is something dependent upon sound, and independent of the sense. The chiming of one syllable with another, at certain regulated and recognized intervals, gives a pleasure to the hearer entirely different from, and additional to, that derived from the thought or meaning.

Division of the Subject. — Having thus shown in a general manner what is the true foundation of verse, I proceed to explain some of the terms used in reference to it, and to exhibit some of the forms employed. This will be done under the several heads of RHYTHM, RHYME, BLANK VERSE, MIXED VERSE, STANZAS, MODERN VERSE, ELISION.

I. RHYTHM.

Rhythm is the harmonious arrangement of syllables in reference to sound.

Versification. — Versification is simply the making of verses. It is the mechanical part of poetry.

Poetry. — Poetry is a more general term, including versification and something more important in addition. There may be correct versification without poetry. There may indeed be correct verse without sense. A prominent exercise in the Latin schools of England consists in making what are called "nonsense verses," the object being simply to train the ear to accuracy in the rules of prosody.

Verse is used in works on Prosody as synonymous with line.

A line is called a verse, from the Latin "verto," to turn, because at the end of a line

we turn back to begin a new line. In popular language verse is often used incorrectly for "stanza."

Stanza. — A stanza is a number of lines taken together and so adjusted to each other as to form one whole.

Couplet. — Two successive lines rhyming together form a couplet.

Triplet. — Three successive lines rhyming together form a triplet.

Quatrain. — A stanza of four lines is called a quatrain.

Foot. — Foot is synonymous with metre. It is the smallest part or division of a line, being the unit by which a line is measured.

A foot includes an accented syllable and the unaccented syllable or syllables, if there are any, which accompany it in making the accentual divisions of a line.

Length of a Line. — The length of a line is expressed by the number of accents or feet which it contains.

There is no natural or necessary limit to the length of a line. A line very short, containing only one foot or two feet, is lacking in dignity and seriousness, and is never used except as an occasional variety among lines of greater length. On the other hand, very long lines fatigue the attention, and are now generally abandoned.

Number of Lengths of Line. — Practically, we have in verse only six varieties of length; namely, lines of one foot, two feet, three feet, four feet, five feet, and six feet, and these lines are called severally, *Monometers*, *Dimeters*, *Trimeters*, *Tetrameters*, *Pentameters*, *and Hexameters*.

Kind of Foot. — The kind of foot depends upon two things; namely, the number of unaccented syllables that are taken with the accented one, and the position of the accented syllable with reference to these unaccented ones.

The number of possible varieties depends of course upon the capabilities of the vocal organs. We may have, in the first place, just as many varieties as we can conveniently utter syllables before taking a fresh accent. We have thus: *

Mērcў̆,	a foot of two syllables.
Mērcĭfŭl,	a foot of three syllables.
Mērcĭfŭllў̆,	a foot of four syllables, &c.

Each of these varieties, secondly, may be doubled, trebled, quadrupled, &c., according to the position of the accented syllable in reference to the unaccented ones. Thus:

Mērcĭfŭl, Rĕfĕrēe, Cŏnvēntĭon,	all feet of three syllables,

yet all unlike, the first having the accented syllable at the beginning, the second at the end, and the third in the middle.

---

* In this chapter, the marks – ˘ are used to indicate, not long and short syllables, but accented and unaccented ones.

Greeks and Latins. — The Greeks and the Latins used many more varieties of feet than we do. Their syllables were divided into longs and shorts, instead of accented and unaccented, and their prosody was much more precise and determinate than ours. The popular ear among them, being trained to greater accuracy and uniformity in the pronunciation of syllables, admitted readily greater variety in its feet.

Number of Kinds of Feet. — Practically, in English, we are limited in verse to feet of two syllables and feet of three syllables, and to two varieties of each, namely, with the accent either at the beginning of the foot, or at the end.

This gives us our four varieties of feet in common use:

Iambus,	˘ - | ăwāke	feet of two syllables.
Trochee,	- ˘ | mērcy	
Anapæst,	˘ ˘ - | rĕfĕrēe	feet of three syllables.
Dactyl,	- ˘ ˘ | mērcĭfŭl	

We have a fifth kind of foot, consisting of two syllables both accented, as twīlīght, lămplīght, ŏutsīde, hēarsāy, &c. Such a foot is called a *Spondee*. But we have no whole lines made up of spondees. Consequently we have no such thing as spondaic verse.

Kinds and Varieties of Verse. — We have in English the four kinds of verse, growing out of the kind of foot exclusively employed in each, namely, *Iambic*, *Trochaic*, *Anapæstic*, and *Dactylic;* and in each kind, six varieties, growing out of the number of feet used in the line, namely, *Monometer*, *Dimeter*, *Trimeter*, *Tetrameter*, *Pentameter*, *and Hexameter;* making, in all, twenty-four varieties.

These kinds and varieties are exhibited at the bottom of pages 218, 219.

Formerly a *Heptameter*, or a line of seven feet, was much in use. What in Hymnology is called Common Metre was once Heptameter; thus,

> Hosanna to the Prince of Light, that clothed himself in clay;
> Entered the iron gates of death, and tore the bars away.

But long lines like this being found unwieldy, and inconvenient both for writing and printing, they have been very generally broken into two lines, the first of four feet, and the second of three feet; thus:

> Hosanna to the Prince of Light,
> That clothed himself in clay;
> Entered the iron gates of death,
> And tore the bars away.

Macaulay's Lays are an example. Part of them are printed as Heptameter lines,

and part are broken into lines alternately of four feet and three feet. The Lay of Horatius begins thus:

Lars Porsena of Clusium
By the Nine Gods he swore,
That the great house of Tarquin
Should suffer wrong no more.

It might just as well have been printed as follows:

Lars Porsena of Clusium by the Nine Gods he swore,
That the great house of Tarquin should suffer wrong no more.

The Lay of Virginia reads thus:

Ye good men of the Commons, with loving hearts and true,
Who stand by the bold Tribunes, that still have stood by you.

The metre and the rhythm are really the same as in Horatius, and the verse might have been printed in the same way; thus:

Ye good men of the Commons,
With loving hearts and true,
Who stand by the bold Tribunes,
That still have stood by you.

Iambic Verse. — Until quite recently, nine-tenths of English verse was Iambic, and probably three-fourths of it Iambic Pentameter, which is the English heroic verse, corresponding to the Hexameter of the Greek and Latin.

Trochaic verses have been used, though sparingly, for two centuries or more. Some of the most finished Trochaics in the language are found in Dryden's Ode on St. Cecilia's Day:

| Sŏftlў | swēet ĭn | Lўdiăn | mēasŭres, |
| Sōon hĕ | sōothed hĭs | sōul tŏ | plēasŭres. |
War, he sung, is toil and trouble;
Honor but an empty bubble;
Never ending, still beginning,
Fighting still, and still destroying,
If the world be worth thy winning,
Think, oh! think it worth enjoying:
Lovely Thais sits beside thee,
Take the goods the gods provide thee.

Poe's Raven is in trochaic measure:

| Ōnce ŭp|ōn ă | mĭdnĭght | drĕarў, |
While I wandered, weak and weary,
Over many a quaint and curious
Volume of forgotten lore.

Anapæsts have been in current use for a long time.

Dactylic verse was almost unknown in English until the present

century. Even yet it is not in general use, although we have had some brilliant examples of it.

Witness the Boat Song in Scott's Lady of the Lake:

| Hăil tŏ thĕ | chĭef whŏ ĭn | trĭŭmph ăd|vāncĕs!
Honored and blest be the ever-green pine!
Long may the tree, in his banner that glances,
Flourish, the shelter and grace of our line!
Heaven send it happy dew,
Earth lend it sap anew,

---

1. Iambic.

1.—*Monometer*, | ⏑ – |
| ăwāke |

2.—*Dimeter*, | ⏑ – | ⏑ – |
| tŏ mē | thĕ rōse |

3.—*Trimeter*, | ⏑ – | ⏑ – | ⏑ – |
| ĭn plā|cĕs fār | ănd nēar |

4.—*Tetrameter*, | ⏑ – | ⏑ – | ⏑ – | ⏑ – |
ănd māy | ăt lāst | mў wēa|rў ăge |

5.—*Pentameter*, | ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ – |
| hŏw lōved | hŏw vāl|uĕd ōnce | ăvaĭls | thĕe nōt |

6.—*Hexameter*, | ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ – |
| thў reālm | fŏrēv|ĕr lāsts | thў ōwn | Mĕssĭ|ăh rélgns |

2. Trochaic.

1.—*Monometer*, | – ⏑ |
| mĕrcў |

2.—*Dimeter*, | – ⏑ | – ⏑ |
| ōn thĕ | mŏuntaĭn |

3.—*Trimeter*, | – ⏑ | – ⏑ | – ⏑ |
| whēn oŭr | hĕarts ăre | mōurnĭng |

4.—*Tetrameter*, | – ⏑ | – ⏑ | – ⏑ | – ⏑ |
| lōvelў | Thāĭs | sĭts bĕ | sĭde thĕe |

5.—*Pentameter*, | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ |
| Sātўrs | bў thĕ | brŏoklĕt | lōve tŏ | dāllў |

6.—*Hexameter*, | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ |
| ōn ă | mŏuntaĭn | strĕtched bĕ | nēath ă | hŏarў | wĭllŏw |

Gayly to bourgeon, and broadly to grow,
While every Highland glen
Sends our shout back again,
Roderick Vich Alpine dhu, ho! ieroe!

Hood's Bridge of Sighs:

| Ōne mŏre ŭn|fŏrtūnāte, |
Weary of breath,
Rashly importunate,
Gone to her death!

---

3. Anapæstic.

1. — *Monometer,* | ◡ ◡ – |
| rĕfĕrēe |

2. — *Dimeter,* | ◡ ◡ – | ◡ ◡ – |
| ŏn thĕ plaĭn | ăs hē strōde |

3. — *Trimeter,* | ◡ ◡ – | ◡ ◡ – | ◡ ◡ – |
| I woŭld hīde | wĭth thĕ bēasts | ŏf thĕ chāse |

4. — *Tetrameter,* | ◡ ◡ –| ◡ ◡ – | ◡ ◡ –| ◡ ◡ – |
| whĕn rĕpō|sĭng thăt nĭght | ŏn mў pāl|lĕt ŏf strāw |

5. — *Pentameter,*
| ◡ ◡ – | ◡ ◡ – | ◡ ◡ – | ◡ ◡ –| ◡ ◡ – |
| ŏn thĕ wārm | chĕek ŏf yoŭth | thĕ găy smīle | ănd thĕ rōse | ŏvĕr blēnd |

6. — *Hexameter,*
| ◡ ◡ – | ◡ ◡ –| ◡ ◡ – | ◡ ◡ – | ◡ ◡ –| ◡ ◡ – |
| bŭt thĕ leāves | āre bĕgĭn|nĭng tŏ wĭth|ĕr ănd drōop | ănd thĕy dĭe | ĭn ă dāy |

4. Dactylic.

1. — *Monometer,* | – ◡ ◡ |
| mĕrcĭfŭl |

2. — *Dimeter,* | – ◡ ◡ | – ◡ ◡ |
| tāke hĕr ŭp | tēndĕrlў |

3. — *Trimeter,* | – ◡ ◡ | – ◡ ◡| – ◡ ◡ |
| wēarў ănd | wōrn shĕ ă|wāltĕd thĕe |

4. — *Tetrameter,* | – ◡ ◡| – ◡ ◡ | – ◡ ◡| – ◡ ◡ |
| fādĕd thĕ | vāpŏrs thăt | sēemed tŏ ĕn|cōmpăss hĭm |

5. — *Pentameter,* | – ◡ ◡ | – ◡ ◡ | – ◡ ◡ | – ◡ ◡| – ◡ ◡ |
| lĭfe hăth ĭts | plĕasŭres bŭt | fādĭng ăre | thĕy ăs thĕ | flŏwĕrĕt |

6. — *Hexameter,*
| – ◡ ◡| – ◡ ◡ | – ◡ ◡| – ◡ ◡| – ◡ ◡| – ◡ ◡ |
| ōvĕr thĕ | vālléy wĭth | spēed lĭke thĕ | wĭnd ăll thĕ | steēds wĕre ă | gāllŏpĭng |

Tennyson's Charge of the Light Brigade:

| Cānnŏn tŏ | rīght ŏf thĕm, |
Cannon to left of them,
Cannon in front of them,
Volleyed and thundered:
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of death,
Into the mouth of hell,
Rode the six hundred!

Heber's Epiphany Hymn:

| Brĭghtĕst ănd | bĕst ŏf thĕ | sōns ŏf thĕ | mōrnĭng, |
Dawn on our darkness and lend us thine aid,
Star of the East, the horizon adorning,
Guide where our infant Redeemer is laid.

II. RHYME.

The mechanical arrangements which have been described in the last few pages are for the purpose of perfecting the Rhythm, which is one leading source of the pleasure derived from the form of poetry. There is, however, in modern verse, an additional source of pleasure, of the same nature as rhythm, so far at least that equally with rhythm it depends upon sound, though quite unlike it in other respects. I mean RHYME.

Origin of Rhyme. — The origin of Rhyme is involved in some obscurity. It has been attributed to the nations of Northern Europe, to the Arabians, and to the early Christians. Rhyming hymns are found among the writings of the Latin Fathers as early as the fourth century. Some of the Latin hymns composed by the monks of the middle ages are very sweet and beautiful. The following lines are from a hymn on the Nativity, written by a German monk of the ninth century.

Tribus signis
Deo dignis
Dies ista colitur:
Tria signa
Laude digna
Cœtus his persequitur.
Stella magos
Duxit vagos
Ad præsepe Domini;
Congaudentes
Omnes gentes
Ejus psallunt nomini.

Etymology of Rhyme. — The word "rhyme" is of doubtful etymology. It is sometimes traced to the Greek *rheo*, (ῥέω,) which, however, would make rheum, not rhyme. The word is spelt by some distinguished scholars "rhime." Whatever be its orthography or its etymology, its meaning is not a matter of doubt.

Definition. — Rhyme is a correspondence in sound between syllables which, in the scheme of the verse, have some relation to each other.

Explanation.—Not every correspondence in sound makes a rhyme. It is only when the syllables so consounding are in some way related to each other, as, for instance, each marking the end of a line, or marking one part of a line corresponding to another part, and so on.

> It is too much, we daily *hear*,
> To *wive* and *thrive* both in one *year*.—*Tusser.*

In this example, "hear" and "year" are related to each other as each marking the end of a line, and "wive" and "thrive" are related as marking corresponding parts of the same line.

Location of Rhyme not Limited. — There is nothing in the nature of Rhyme to limit its use to the end of a word, or to the end of a line. It may be used legitimately at the beginning of a word, or at the beginning, the middle, or even in the quarters of a line, and historically it is found in all these positions; and in each it is subject to laws which do not necessarily govern it elsewhere.

Rhyme Single, Double, &c. — Rhyme may be single, double, triple, quadruple, &c., according to the number of syllables that chime together.

Double rhymes are common.

> Look not thou on beauty's ch*arming*,
> Sit thou still when kings are *arming*,
> Taste not when the wine-cup *glistens*,
> Speak not when the people *listens*.— *Scott.*

Triple rhymes are more rare, and are mostly imitated from the Italian, in which they abound.

> Oh ye immortal gods, what is the*ogony*?
> Oh thou too mortal man, what is phi*lanthropy*?
> Oh world that was, and is, what is cos*mogony*?
> Some people have accused me of mis*anthropy*;

And yet I know no more than the ma*hogany*
That forms this desk, of what they mean: — Ly*canthropy*
I comprehend, for without trans*formation*
Men become wolves on every slight oc*casion*. — *Byron.*

More Extended Rhymes. — Rhymes extending to more than three syllables are found only among the Arabians and Persians, where sometimes every line in a whole poem ends in the same sound, and that sound extends to four and even five syllables.

Rhyme at the Beginning of a Word. — This is usually called Alliteration, and it admits of three varieties.

(1.) Where the correspondence of sound is between two initial consonants; as,

And now is *r*eligion a *r*ider, a *r*oamer by the streets,
A *l*eader of *l*ove-days, and a *l*and-buyer. — *Piers Plowman.*

This is the old Saxon alliteration. It prevailed universally in the Anglo-Saxon verse, and in that of many of the other northern nations cognate to the Saxons, and formed indeed the governing law of their verse. In modern English this consonantal alliteration is never used as a prevailing law of the verse, but occurs frequently as an occasional variety, and often with striking and beautiful effect.

*S*ilently *s*at the artist alone,
*C*arving a *C*hrist from the ivory bone.
Little by little, with toil and pain,
He *w*on his *w*ay through the sightless grain.
Boker's Ivory-Carver.

The strength he *g*ains is from the embrace he *g*ives. — *Pope.*

(2.) Where the correspondence of sound is between two initial vowels.

This is said to have been a common method of rhyming among the Irish.* In English it is used only as an occasional alliteration, and to give increased point to an antithesis.

"Charm *a*che with *a*ir." — *Shakspeare.*

Oppression is the same
In *I*taly or *I*ndia, in *A*ustria or *A*lbany.

(3.) Where the correspondence in sound includes both a consonant and a vowel; as, *ri*ding, *rh*yming; *fi*ddling, *fi*sting.

Rhyme at the end of a Word. — This is the only kind of correspondence in sound generally recognized as rhyme. This likewise admits of three varieties.

(1.) Where the correspondence in sound is limited to the consonants following the final vowel; as, comprehe*nd* reprima*nd*. This is not now recognized as legitimate rhyme, though said to have once been common.

(2.) Where the correspondence in sound includes the final vowel, the consonant sound after it, and the consonant sound before it.

* Guest's English Rhythms, Vol. I., p. 117.

Bonaparte the *rogue*
The council did pro*rogue*.

This is called the *rich* rhyme, and is said to be in favor among some races, though distasteful to the English ear.

(3.) Where the correspondence in sound includes the final vowel and the consonant sound after it; as, ab*out*, with*out*.

This last is our common rhyme, and is the only one considered as legitimate in modern English verse.

Conditions of Single Rhyme. — When it is intended in English to make a single syllable rhyme to another in the manner most acceptable to the ear, the following conditions are necessary:

(1.) The rhyming syllable should be an accented one. This rule is violated in such an example as the following:

The fire oft times he kind*leth*,
His hand therewith he sin*ge-eth*.

(2.) The vowel of the rhyming syllable, together with the consonant or consonants following the vowel, should be of precisely the same sound in the two syllables.

Thus "*breath*" does not rhyme to "*heath*." The consonant sounds are alike, but the vowel sounds are not. So also "dis*ease*" does not rhyme to "inc*rease*," because, while the vowel sounds are alike, the consonant sounds differ. It should be observed too, in this connection, that rhyme is entirely a matter of sound, not of spelling.

Then, King of glory, come,
And with thy favor crown
This temple as thy dome,
This people as thy own.

In this example "come" and "dome," "crown" and "own," are very faulty as rhymes, though corresponding entirely in the spelling.

(3.) The vowel in each of the rhyming syllables should be immediately preceded by a consonant, not by another vowel. Thus,

Howsoe'r
Greet the ear,

is not an agreeable ryhme. The vovels *o* and *e*, preceding the rhyming syllables, produce an unpleasant hiatus. If a consonant is placed before one of them, as

Howsoe'er
Greet his ear,

the rhyme is improved, though still not perfectly agreeable. By putting, in like manner, a consonant before the other, as

Now or *n*e'er
Greet his ear,

all objection is removed.

(4.) The consonantal sound thus immediately preceding the rhyming vowel should differ in the two syllables. Thus o*m*it, re*m*it, a*b*ound, re*b*ound, are not agreeable rhymes. They constitute the objectionable *rich rhyme*, before described. What the ear requires is a difference of consonantal sound immediately preceding the rhyming vowel.

(5.) When, in a stanza, two or more lines rhyme together, and two or more contiguous lines have another and a different rhyme, that other rhyme should differ from the first in its vowel as well as in its consonant sound. Thus, in a quatrain, if the four lines should end severally in the words *time*, *ride*, *crime*, *bide*, the alternation would not be entirely satisfactory, because of the continued recurrence of the *i* sound. Change to *time*, *rode*, *crime*, *bode*, and the ear is satisfied; the alternation is complete.

Conditions of Double and Triple Rhyme. — When the two or three final syllables of one word rhyme to the two or three final syllables of another word, the first of the two or three syllables thus rhyming together should be made to observe all the five conditions just given for single rhyme; but, in the remaining syllable or syllables, all the elements of one, that is, the vowel, the consonant before it, and the consonant after it, should sound exactly the same as the corresponding elements in the other.

Thus: *treas-ure*, *pleas-ure*; *tink-ling*, sp*rink-ling*; phi-*lan-thropy*, mi-*san-thropy*.

The rosy light is *dawn*ing
Upon the mountain's brow;
It is Sabbath *morn*ing,
Arise and pay thy vow.

The double rhymes in this example are incorrect, the first syllables in each, "d*awn*-" and "m*orn*-," not conforming to the conditions laid down for single rhyme.

Position of the Rhyming Word in the Line. — I have spoken of the place of the rhyme in the word to which it belongs. In this respect, the rhyme may be placed at the beginning of a word, in which case it is usually called alliteration, or it may be placed at the end of a word, in which case it constitutes the true ordinary rhyme. It now remains to speak of the place of the rhyming word in the line.

Usual Place. — In the more formal kinds of poetry, the rhyming word is usually placed at the end of the line. This, however, is not the only place where it can be legitimately used. Two sections of the same line often rhyme to each other. The interlacings of the rhymes in these ways in some of our poets is curious in the extreme.

Then *up* with your *cup*, till you *stagger* in *speech*,
And *match* me this *catch*, though you *swagger* and *screech*. — *Scott.*

To *feed* my *need*, he will me *lead*
To pastures green and *fat*;
He forth brought *me* to liber*tie*,
To waters delic*ate*. — *Archb. Parker.*

Variety of Forms. — It would take a volume to set forth fully the

various forms of verse occasioned by changing the position and the number of the rhymes. These forms are sometimes merely curious In other cases, however, they are used with almost magical effect.

And now there came both mist and snow,
And it grew wondrous cold,
And ice mast-*high* came floating *by*,
As green as emerald. — *Coleridge.*

The splendor *falls* on castle *walls*
And snowy summits old in story;
The long light *shakes* across the *lakes*,
And the wild cataract leaps in glory.—*Tennyson.*

Lightly and *brightly* breaks away
The morning from her mantle gray. — *Byron.*

It is too much, we daily hear,
To *wive* and *thrive* both in one year. — *Tusser.*

Yet *none* but *one* the sceptre long did sway
Whose conquering name endures until this day. — *Wallace.*

Let other poets raise a fracas
'Bout *vines* and *wines* and drunken Bacchus. — *Burns.*

And then to see how ye're negleckit,
How *huff'd* and *cuff'd* and disrespeckit. — *Burns.*

Freedom in Sectional Rhymes. — It is not essential that these sectional rhymes should conform to all the conditions of rhyme at the end of a line. Often an apt consonantal alliteration answers every purpose.

But he has gotten to our grief
Ane to succeed him,
A chiel wha'll soundly *buff* our *beef*,
I muckle dread him. — *Burns.*

And do I hear my Jennie own
That equal transports move her?
I ask for dearest life alone,
That I may *live* to *love* her. — *Burns.*

Her *look* was *like* the morning star. — *Burns.*

There is nothing of the kind in the language finer than the example last quoted.

III. BLANK VERSE.

Blank Verse is verse that does not rhyme.

Most of our blank verse is Iambic pentameter. In this are written Milton's Paradise Lost, the Plays of Shakspeare, and three-

fourths at least of the rest of our heroic and dramatic verse. So commonly indeed is this form observed by those who have written blank verse, that many have imagined it to be the only form suited to that species of composition. This, however, is a mistake. Blank verse may be written with two, three, or four feet to the line, as well as with five, and in trochaic, anapæstic, or dactylic measure, as well as in iambic.

Boker's "Song of the Earth" contains a great variety of blank verse, in different metres and in lines of different lengths; as the following in dactylic measure:

Hark to our | voices, O | mother of | nations!
Why art thou dim when thy sisters are radiant?

Or this in iambic:

O vex | me not, | ye ev|er burn|ing plan|ets;
Nor sister call me, ye who me afflict.

Or this in trochaic:

Daughter | of the | sober | twilight,
Lustrous planet, ever hanging.

Longfellow's Hiawatha is a familiar specimen of blank verse in trochaic tetrameter:

| Shŏuld yŏu | āsk mĕ | whĕnce thĕse | stŏrĭes, |
Whence these legends and traditions,
With the odors of the forest,
With the dew and damp of meadows,
With the curling smoke of wigwams,
With the rushing of great rivers,
With their frequent repetitions,
And their wild reverberations,
As of thunder in the mountains?

Evangeline also is in blank verse, being hexameter, and mainly dactylic.

IV. MIXED VERSE.

Law of English Verse. — The prevailing law of English verse is that the feet in any one line shall all be of one kind, that is, they shall all be iambuses, trochees, anapæsts, or dactyls, and the line be accordingly iambic, trochaic, anapæstic, or dactylic.

Classic Verse Different. — In this, our verse differs essentially from the verse of the ancients, in which feet of different kinds are mixed

together freely in the same line. In the Latin, for instance, the heroic hexameter, with the exception of the sixth foot, may have dactyls or spondees indifferently, according to the choice or convenience of the writer; and these feet were variously combined to suit the varying turn of the thought. A preponderance of dactyls gave a rapid movement to the verse, suitable to a light, gay, or beautiful subject, as in the familiar line of Virgil describing the horse-race:

| Quādrūpĕ|dāntĕ pŭ|trēm sŏnĭ|tū quătĭt | ūngŭlă | cāmpŭm. |

In reading this line rapidly one seems almost to hear the clattering of the horse's hoofs.*

A preponderance of spondees, on the other hand, made the movement of the verse slow, stately, and solemn. An example familiar to all students of Virgil is that in which he describes the slow, heavy motion of the Cyclops at work on the anvil:

| Ōll' ĭn|tĕr sĕ|sē māg|nā vī | brāchĭă | tōllūnt. |

Mixed Verse in English. — Some attempts have been made in English to write continued poems in this kind of mixed verse. The most conspicuous example is Longfellow's Evangeline, which may be described as a poem in blank verse, hexameter, and prevailingly dactylic, but with a free intermixture of iambuses, trochees, anapæsts, and spondees. The following lines will serve to illustrate the point:

Thīs ĭs thĕ	fōrĕst prĭ	mēvăl. Thĕ	mūrmūrĭng	pīnes ănd thĕ	hēmlŏcks,
Bēardĕd wĭth	mōss, ănd ĭn	gārmēnts	grēen, ĭndĭs	tĭnct ĭn thĕ	twĭlĭght,
Stānd līke	Drūĭds ŏf	ōld, wĭth	vōicĕs	sād ănd prŏ	phētĭc.

Of Doubtful Success. — Even the genius of Longfellow, who is one of the best rhythmists known to our literature, has not yet quite reconciled the English ear to this kind of verse. Our syllables and accents are not sufficiently fixed and determinate to enable ordinary readers to perceive the rhythmus without that conscious effort which of itself mars the pleasure.

A Successful Specimen. — Perhaps the most successful specimen

* The same general effect was intended in the construction of the English hexameter given on page 219. A similar and still more striking effect is produced by two lines of Longfellow's describing the galloping of a horse:

> At each bound he could feel his scabbard of steel
> Smiting his stallion's flanks.

ever produced, of English verse constructed on the model of the Latin hexameter, is the following:

Clĕarlў thĕ	rĕst Ĭ bĕ	hōld ŏf thĕ	dārk-eўed	sōns ŏf Ă	chāĭă;
Knōwn tō mĕ	wĕll ăre thĕ	făcĕs ŏf	ăll; thĕir	nămes Ĭ rĕ	mēmbĕr;
Twō, twō	ōnlў rĕ	măin, whŏm I	sēe nŏt ă	mōng thĕ cŏm	mandĕrs,
Castor fleet in the car, Polydeuces brave with the cestus— |
Own dear brethren of mine,—one parent loved us as infants.
Are they not here in the host, from the shores of loved Lacedaemon,
Or, though they came with the rest in the ships that bound through the waters,
Dare they not enter the fight or stand in the council of heroes,
All for fear of the shame and the taunts my crime has awakened?
So said she;—they long since in Earth's soft arms were reposing
There, in their own dear land, their fatherland, Lacedaemon.—*Hawtrey.*

Condition of Success. — Mixed verse seems to succeed best when combined with rhyme, and when the lines are comparatively short.

A fine example of this occurs in Longfellow's Golden Legend. It is the soliloquy of Friar Claus in the wine-cellar of the convent.

Ĭ ăl	wăys ēn	tĕr thĭs sā	crĕd plăce
Wĭth ă thoūght	fūl, sōl	ĕmn, ănd rēv	ĕrĕnt păce,
Paŭsĭng	lōng ĕ	nōugh ŏn	eăch stāir
Tŏ breāthe	ăn ĕjăc	ūlātō	rў prāyer,
Ănd ă bēn	ĕdīc	tĭon ōn	thĕ vīnes
Whĭch prŏdūce	thĕse vā	rĭŏus sōrts	ŏf wīnes.

Another equally signal example is found in Boker's Ivory-Carver:

| Sĭlĕntlў | săt thĕ | ărtĭst ă|lōne,
| Cārvĭng ă | Chrĭst frŏm thĕ | Ivŏrў | bōne.
Lĭttlĕ bў	lĭttlĕ,	wĭth tōil	ănd paĭn,
Hĕ wōn	hĭs wăy	thrŏugh thĕ sĭght	lĕss grāin,
Thāt hēld	ănd yĕt hĭd	thĕ thĭng	hĕ soūght,
Till thĕ wŏrk	stoŏd ūp,	ă grŏw	ĭng thoūght.

Sheridan's Ride, by Read, and Barbara Frietchie, by Whittier, are familiar examples of the same peculiarity.

| Ūp frŏm thĕ | Sŏuth ăt | brēak ŏf | dāy,
| Brĭngĭng tŏ | Wĭnchĕstĕr | frĕsh dĭs|māy,
Thĕ ăffrĭght	ĕd āir	wĭth ă shūd	dĕr bōre,
Lĭke ă hĕr	āld ĭn hāste,	tō thĕ chĭef	tain's dōor,
Thĕ tĕr	rĭblĕ grūm	blĕ, ănd rūm	blĕ, ănd rōar,
Tēllĭng thĕ	bāttlĕ	wăs ōn	ŏnce mōre,
And Shĕr	ĭdăn twēn	tў mĭles	ăwāy.

| Ūp frŏm thĕ | mēadŏws | rĭch wĭth | cōrn,
| Clĕar ĭn thĕ | cōol Sĕp|tēmbĕr | mōrn,
| Thĕ clŭs|tĕr'd spīres | ŏf Frĕd|ĕrĭck stānd, |
| Grēen-wāll'd | bў thĕ hĭlls | ŏf Mār|ўlănd. |

V. STANZAS.

A Stanza is a number of lines taken together, and so adjusted to each other as to form one whole.

A stanza may consist of almost any number of lines, from two upwards. In the formation of stanzas, our poets have an unlimited license, which they have used freely, and not always with entire discretion. Some particular stanzas have acquired historical celebrity.

Rhythm-Royal.—The Rhythm-Royal, or seven-line stanza, invented by Chaucer, is one of these. It is in iambic pentameter. Here is an example from Shakspeare:

So on the tip of his subduing tongue, 1
All kind of arguments and question deep, 2
All replication prompt, and reason strong, 3
For his advantage still did wake and sleep: 4
To make the weeper laugh, the laugher weep, 5
He had the dialect and different skill, 6
Catching all passions in his craft of will. 7

Construction of the Stanza. — In this stanza, as will be seen by the diagram, the first four lines make an ordinary quatrain, the lines rhyming alternately; the fifth line repeats the rhyme of the fourth, and the last two form a couplet.

Spenserian Stanza. — Another still more celebrated stanza is that invented by Spenser, and known as the Spenserian Stanza. It is the stanza in which the Faerie Queene was written. The following is the first stanza of that poem.

A gentle Knight was pricking on the plain, 1
Ycladd in mightie armes and silver shielde, 2
Wherein old dints of deepe woundes did remaine, 3
The cruel markes of many a bloody fielde; 4
Yet armes till that time did he never wield: 5
His angry steede did chide his foaming bitt, 6
As much disdayning to the curbe to yield: 7
Full jolly knight he seemed, and faire did sitt, 8
As one for knightly giusts and fierce encounters fitt. 9

Construction of the Stanza.—The Spenserian Stanza, as will be seen from the foregoing diagram, consists of nine lines, all iambic pentameter, except the last, which is hexameter.

In respect to the rhyme, the construction of the stanza is as follows: First, there are two ordinary quatrains, with lines rhyming alternately. These quatrains are then tied together by the last line

of the first quatrain rhyming with the first line of the second quatrain. After the two quatrains are thus completed, a ninth line is added, rhyming with the eighth. This ninth line has a peculiar and very pleasing effect. It seems to come in as a supplementary harmony, — a sort of "linked sweetness long drawn out," on which the ear loves to linger.

Its Uses. — This stanza has been found to be peculiarly suited to long poems. The most successful cultivator of it among recent poets is Byron, a large part of whose poetry is written in it.

Sonnet Stanza. — Of all the stanzas that bear a recognized and well-defined character, none is more elaborate in its construction than that appropriated to the Sonnet.

Its Construction. — The Sonnet stanza consists of fourteen lines, iambic pentameter. It is divided into two distinct portions, called the Major and the Minor. The Major division consists of eight lines, called an Octave, and has but two rhymes. The Minor division consists of six lines, called the Sestette, and has sometimes three rhymes, sometimes two. The ***Octave*** is composed of two quatrains; in each quatrain, the first and fourth lines form one rhyme, the second and third form the other. Furthermore, the rhyme of the first and fourth in one quatrain is the same as the rhyme of the first and fourth in the other; also, that of the second and third in one is the same as that of the second and third in the other. Thus the whole Octave is thoroughly compacted and knit together, while each of the two parts has an organization of its own. The ***Sestette*** is not so fixed and rigid in its structure. One of its most common forms is contained in the following Sonnet from Milton. In this there are three rhymes; the first line rhymes to the fourth, the second to the fifth, and the third to the sixth. Thus the Sestette, equally with the Octave, is thoroughly knit together and compacted in itself. ***Unity of the Whole.*** — To prevent the two parts from swaying apart, care is usually taken that there shall be no grammatical break in passing from the one to the other, and thus the whole structure is made one.*

1	When I consider how my life is spent	1
2	Ere half my days, in this dark world and wide,	2
3	And that one talent, which is death to hide,	3
4	Lodged with me useless, though my soul more bent	4
5	To serve therewith my Maker, and present	1
6	My true account, lest he, returning chide;	2
7	"Doth God exact day-labor, light denied?"	3
8	I fondly ask. But Patience, to prevent	4
9	That murmur, soon replies, "God doth not need	1
10	Either man's work, or his own gifts. Who best	2
11	Bear his mild yoke, they serve him best. His state	3
12	Is kingly; thousands at his bidding speed,	4
13	And post o'er land and ocean without rest;	5
14	They also serve who only stand and wait."	6

* See the "Book of the Sonnet," by Leigh Hunt and S. Adams Lee (Roberts Brothers) for an exhaustive discussion of everything pertaining to the history and structure of the Sonnet.

Psalm and Hymn Stanzas. — The variety of stanzas in successful use is almost endless. It would be impossible in a work like this to describe, or even enumerate them. It may be proper, however, to notice briefly those most commonly used in psalms and hymns for public worship. The three most common of all are those known severally as Long, Short, and Common Metre. These are all quatrains, and all in iambic metre; so far they agree. But the Long Metre stanza consists of tetrameters; the Common Metre has its first and third lines tetrameter, and its second and fourth trimeter; the Short Metre has the first, second, and fourth lines trimeter, while its third is tetrameter.

The following formula exhibits to the eye the construction of these three familiar stanzas:

Long Metre.

⏑ –	⏑ –	⏑ –	⏑ –
⏑ –	⏑ –	⏑ –	⏑ –
⏑ –	⏑ –	⏑ –	⏑ –
⏑ –	⏑ –	⏑ –	⏑ –

Common Metre.

⏑ –	⏑ –	⏑ –	⏑ –
⏑ –	⏑ –	⏑ –	⏑ –
⏑ –	⏑ –	⏑ –	⏑ –
⏑ –	⏑ –	⏑ –	⏑ –

Short Metre.

⏑ –	⏑ –	⏑ –
⏑ –	⏑ –	⏑ –
⏑ –	⏑ –	⏑ –	⏑ –
⏑ –	⏑ –	⏑ –

In respect to rhyme, the stanzas vary. Sometimes the lines rhyme together in couplets, the first rhyming to the second, and the third rhyming to the fourth. Thus:

> Lord, thou hast searched and seen me through;
> Thine eye commands with piercing view
> My rising and my resting hours,
> My heart and flesh, with all their powers.

Sometimes the rhyme alternates, the first responding to the third, and the second to the fourth.

Before Jehovah's awful throne,
Ye nations bow with sacred joy:
Know that the Lord is God alone:
He can create, and he destroy.

Frequently also the first and third are without rhyme.

Almighty God, thy word is cast,
Like seed, upon the ground;
Now let the dew of heaven descend,
And righteous fruits abound.

Long Particular Metre. — One stanza, in which a few of our hymns are written, is called Long Particular Metre. It is in iambic metre, and consists of six lines, all tetrameter, the third and sixth rhyming together, and the others rhyming in couplets. The effect is very pleasing to the ear, and it seems rather surprising that the stanza has not been more cultivated by our hymn writers. The following is an example:

I'll praise my Maker with my breath,
And when my voice is lost in death,
Praise shall employ my nobler powers:
My days of praise shall ne'er be past,
While life and thought and being last,
Or immortality endures.

Hallelujah Metre. — Another stanza of considerable celebrity among psalms and hymns is that known as Hallelujah Metre. It is in iambic metre, and consists of eight lines. The first four are trimeters, rhyming alternately. The last four are dimeters, with the first rhyming to the fourth, and the second rhyming to the third. Thus:

Lord of the worlds above,
How pleasant and how fair
The dwellings of thy love,
Thy earthly temples are!
To thine abode
My heart aspires
With warm desires,
To see my God.

The sixth and seventh lines are often printed as one. Thus:

They go from strength to strength,
Through this dark vale of tears,
Till each arrives at length,
Till each in heaven appears;
O glorious seat,
Where God our King shall thither bring
Our willing feet!

Other Metres. — No names have been given to the various stanzas invented for those hymns which are in trochaic, anapæstic, or dactylic metre. In the hymn books, they are absurdly called 6's, 7's, 8's, &c., according to the number of syllables in a line, as if that alone gave any clue to the rhythmic movement.

With all my powers of heart and tongue

is 8's just as much as

Guide me, O thou great Jehovah.

The difference between the lines is not in the number of syllables, but in the movement. One is iambic, the other trochaic.

The proper way of designating such metres is to add the name of the verse, (that is Anapæstic, Dactylic, Trochaic, &c.,) immediately after the figures representing the number of syllables. Thus:

"Saviour, visit thy plantation," — 8's, 7's, 4's, *Trochaic.*

"Jesus, lover of my soul," — 7's, *Trochaic.*

"Sweet the moments, rich in blessing," — 8's and 7's, *Trochaic.*

"I would not live alway: I ask not to stay," — 11's, *Anapæstic.*

"Thou 'rt gone to the grave, but we will not deplore thee," — 12's, and 11's, *Anapæstic.*

"The voice of free grace cries, Escape to the mountain," — 12's, *Anapæstic.*

"Daughter of Zion, awake from thy sadness," — 11's, alternately *Dactylic* and *Anapæstic.*

"Brightest and best of the sons of the morning," — 11's and 10's, *Dactylic.*

"Come, ye disconsolate, where'er ye languish," — 11s and 10s, *Dactylic.*

The formulas for these metres are exhibited in the following tables:

8's, 7's, 4's, Trochaic.

8. | – ∪ | – ∪ | – ∪ | – ∪ |
7. | – ∪ | – ∪ | – ∪ | –
8. | – ∪ | – ∪ | – ∪ | – ∪ |
7. | – ∪ | – ∪ | – ∪ | –
4. | – ∪ | – ∪ |
7. | – ∪ | – ∪ | – ∪ | –

7's, Trochaic.

7. | – ⏑ | – ⏑ | – ⏑ | –
7. | – ⏑ | – ⏑ | – ⏑ | –
7. | – ⏑ | – ⏑ | – ⏑ | –
7. | – ⏑ | – ⏑ | – ⏑ | –

8's and 7's, Trochaic.

8. | – ⏑ | – ⏑ | – ⏑ | – ⏑ |
7. | – ⏑ | – ⏑ | – ⏑ | –
8. | – ⏑ | – ⏑ | – ⏑ | – ⏑ |
7. | – ⏑ | – ⏑ | – ⏑ | –

11's, Anapæstic.

11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – |
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – |
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – |
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – |

12's and 11's, Anapæstic.

12. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – |
12. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – |

12's, Anapæstic.

12. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑
12. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑
12. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑
12. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑

11's, alternately Dactylic and Anapæstic.

11. | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ (Dactylic.)
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | (Anapæstic.)
11. | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ (Dactylic.)
11. ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | (Anapæstic.)

11's and 10's Dactylic.

11. | ⏑ ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑
10. | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | –
11. | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑
10. | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | –

"Begone, unbelief, my Saviour is near," is usually designated as 10's and 11's. The true construction of these stanzas is obscured by the way in which it is printed. For typographical convenience and economy of space, two lines are printed as one. If the hymn be printed in stanzas of eight lines, the true construction will at once appear, and the proper designation will be 5's and 6's, *Anapæstic.* Thus:

Begone, unbelief,	5.	⏑	–	⏑	⏑	–
My Saviour is near,	5.	⏑	–	⏑	⏑	–
And for my relief,	5.	⏑	–	⏑	⏑	–
Will surely appear:	5.	⏑	–	⏑	⏑	–
By prayer let me wrestle,	6.	⏑	–	⏑	⏑	– ⏑
And He will perform;	5.	⏑	–	⏑	⏑	–
With Christ in the vessel,	6.	⏑	–	⏑	⏑	– ⏑
I smile at the storm.	5.	⏑	–	⏑	⏑	–

VI. MODERN VERSE ACCENTUAL, NOT SYLLABIC.

Modern poetry, especially English poetry, is distinguished from that of the ancients by the manner in which the verses are measured, or rather by the manner in which we obtain the foot or measuring unit.

Ancient Verse. — In Latin and Greek, syllables are divided into long and short, two short syllables being counted as equal to one long. A foot in those languages is determined by the length of time occupied, — and the law of the verse is satisfied by making the foot of the right length, without reference to the number of syllables or the position of the accent.

Example. — Take for instance the word *fūnd'us*, and its derivatives *fūnda'men*, *fūndament'um*. In these three words, the syllable *fūnd-* is invariably long. No shifting of the accent, no change of termination, affects the character of that syllable, or its availability for the purpose of versification. It still makes one-half a foot. On the other hand, in the English words *hū'man*, *hūman'ity*, *hūmanita'rĭan*, the availability of the first syllable *hu-* for versification, is changed by the changing of the accent. According to this view,

Rights of English Syllables. — A syllable in English has no inherent, indefeasible rights of its own, but is subject to the caprice of the accent, which makes the same identical syllable, now the third, and now the half, of a foot, now a part of an iambus, now of a trochee, now of an anapæst, and now of a dactyl.

The Difference. — Modern verse is governed by the accent; ancient verse was governed by the syllables, which had certain fixed and determinate lengths. Modern verse, therefore, is accentual; ancient verse was syllabic.

Importance of this Distinction. — This distinction, once made thoroughly familiar, will save a world of technical rules, and will throw light upon many points connected with the versification of Chaucer, Spenser, Shakspeare, and Milton, which were stumbling-blocks to Pope and Dryden. The four poets first named, whether with or without any definite theory on the subject, wrote according to the genius of the language and the dictates of a cultivated ear. That is, they wrote accentual verse. The two latter, desiring to refine upon the subject, and not comprehending in this respect the true genius of modern verse, attempted to subject it to the rules of the classic models.

Mistake of Pope and Dryden. — Setting out with an erroneous theory of what English verse ought to be, they found in their predecessors much that was pronounced faulty, that was at least contrary to the arbitrary rules which they had made for the government of verse, although they could not but pronounce even the objectionable passages highly beautiful and harmonious. Their procedure in this respect was about as wise as it would be for a painter to represent the Cavaliers and the Roundheads, or the Canterbury Pilgrims, dressed in the tunic and toga of the old Romans.

Present Opinion. — A more advanced stage of criticism has drawn clearly the line between ancient verse and modern, and shown wherein lie the genius and strength of the latter. It has also rescued English verse from the Procrustean bed upon which it was about to be stretched, and has restored it to the freedom of limb characteristic of its northern birth.

Present State of English Verse. — English verse for the last half century has been better in every respect than that of the half century of which Alexander Pope was the centre.

VII. ELISION.

One of the points about which the critics have been divided is the elision of vowels.

Take the following examples:

| Blest as | *thē ĭmmōr*|tal gods | is he. |
| A pill|*ēr ŏf stāte* | deep on | his front | engraven. |

Explanation. — In each of these examples, the foot printed in italics gives us three syllables where by analogy only two are expected. Such examples afford not the slightest difficulty, when we have once admitted that our verse is accentual, not syllabic. The two syllables which here accompany the accent are such as can easily be sounded while the organs are recovering their position for making a fresh accent, and occupy only the time ordinarily occupied by one syllable.

Mistake of the Older Critics. — Some of the older critics supposed that, because the examples are from iambic verse, where the feet consist of two syllables, these particular feet must be reduced to two syllables, both in pronunciation and in writing. Hence in such cases these words are written "th' immortal," and "pill'r," and are pronounced accordingly.

Examples. — Among the thousands of words which thus suffered syncope may be named *enmy*, *destny*, *victry*, *prisn*, *weltring*, *admant*, &c. These words, in such cases, are sometimes written as just given, and sometimes with an apostrophe over the place where the elision has taken place, as *en'my*, *dest'ny*, *vict'ry*, *pris'n*, &c.

The True Solution. — According to the theory now received, there should be no elision, either in writing or in pronunciation. The whole word should be written out, and the two syllables which thus occupy the place of one should both be pronounced, but pronounced lightly so as to occupy only the time of one. This is no more than is done in all anapæstic and dactylic verse, and why trochaic and iambic verse should not be varied by occasional mixtures of anapæsts and dactyls is more than I can comprehend.

Requirements of Modern Verse. — The rhythm of modern verse, be it repeated, is governed by the accent, not by the number or the length of the syllables. The beauty of the rhythm depends, indeed, in a great measure, upon uniformity in the movement. If a number of lines consists of iambuses, that is, of feet of two syllables with the accent on the last, the ear gets accustomed to that movement, and expects it to occur regularly. This uniform movement gives

ease to the reader and pleasure to the hearer. At the same time it may give satiety. Too uniform a rhythm may produce monotony.

Variety Allowed. — A poet, either to interrupt this monotony, or to attract attention, or to mark some transition in the thought or feeling, may legitimately insert into one of these lines a foot with the accent on the first syllable. That is, he may make a mixed verse, putting an occasional trochee into iambic verse, or iambuses into trochaic, &c. In like manner, if a number of lines consists of feet, in which there are two unaccented syllables to every accented one, the ear expects a continuance of the same. For the purposes just named, however, anapæsts may be legitimately varied by dactyls, or dactyls by anapæsts, or either of them by iambuses and trochees.

Examples for Practice.

[NOTE. — The extracts which follow are intended to illustrate some of the varieties of metre and stanza. The student is expected to bring the passages in, copied on paper, with the versification marked. In marking the versification, the following process is recommended:

1. Each syllable that is sounded should be marked, as being accented or unaccented. For this purpose, we use for convenience the marks generally employed for long and short, namely, – for accented, and ⏑ for unaccented. Thus:

1. Rĭng ōut thĕ ōld, rĭng ĭn thĕ nĕw.
2. Whў lămĕnt thĕ Chrīstĭan dўĭng?
3. Thĕ voĭce ŏf freĕ grăce crĭes, ĕscāpe tŏ thĕ mōuntăin.
4. Haĭl tŏ thĕ chiēf whŏ ĭn trĭūmph ădvăncĕs.

2. When a number of lines in any piece have been thus marked, the student must determine, which he can then do almost by inspection, whether the movement is Iambic, Trochaic, Anapæstic, or Dactylic (see pp. 218, 219), and must mark it off accordingly into feet. Thus:

1. | Rĭng oūt | thĕ ōld, \ rĭng ĭn | thĕ nĕw. |
2. | Whў lă|mĕnt thĕ | Chrīstĭan | dўĭng? |
3. Thĕ voĭce | ŏf freĕ grăce | crĭes, ĕscāpe | tŏ thĕ moūnt|aĭn.
4. | Haĭl tŏ thĕ | chīef whŏ ĭn | trĭūmph ăd|vancĕs.

3. The proper designation should then be given to the verse, as being iambic, trochaic, &c., and as being monometer, dimeter, trimeter, &c. (see pp. 218, 219). Thus, in the lines here given, No. 1 is Iambic tetrameter, No. 2 is Trochaic tetrameter, No. 3 is Anapæstic tetrameter (the additional syllable at the end making up for the syllable wanting at the beginning), and No. 4 is Dactylic trimeter, with two syllables over.

4. In case of the passage rhyming, the rhyme should be described as being in couplets, quatrains, sonnet-metre, &c., and the formula for the rhyme and the stanza should be given, as on pages 229, 230, 231, 233–235.]

1. Nobody knew how the fisherman brown,
With a look of despair that was half a frown,

Faced his fate on that furious night,
Faced the mad billows with hunger white,
Just within hail of a beacon light,
That shone on a woman fair and trim
Waiting for him.—*Lucy Larcom.*

2. And the sinuous paths of lawn and of moss,
That led through this garden along and across,
Some open at once to the sun and the breeze,
Some lost among bowers of blossoming trees,
Were all paved with daisies and delicate bells,
As fair as the fabulous asphodels,
And flow'rets that, drooping as day drooping too,
Fell into pavilions white, purple, and blue,
To roof the glow-worm from the evening dew.

3. Hark to the solemn bell
Mournfully pealing!
What do its wailings tell,
On the ear stealing?
Seem they not thus to say,
Loved ones have passed away?
Ashes with ashes lay,
List to its pealing.

4. 'Mid scenes of confusion and creature complaints,
How sweet to the soul is communion with saints;
To find at the banquet of mercy there's room,
And feel in the presence of Jesus at home!

5. High in yonder realms of light,
Dwell the raptured saints above;
Far beyond our feeble sight,
Happy in Immanuel's love.

6. From Greenland's icy mountains,
From India's coral strand;
Where Afric's sunny fountains
Roll down their golden sand;
From many an ancient river,
From many a palmy plain,
They call us to deliver
Their land from error's chain.—*Heber.*

7. Lord, dismiss us with thy blessing:
Fill our hearts with joy and peace:
Let us each, thy love possessing,
Triumph in redeeming grace;
O refresh us,
Travelling through this wilderness.

8. Saviour, breathe an evening blessing
Ere repose our spirits seal:
Sin and want we come confessing,
Thou canst save and thou canst heal.
Though destruction walk around us,
Though the arrow near us fly,
Angel-guards from thee surround us,
We are safe if thou art nigh.

9. Sometimes a light surprises
The Christian while he sings;
It is the Lord who rises,
With healing in his wings;
When comforts are declining,
He grants the soul again
A season of clear shining,
To cheer it after rain.

10. Encompassed with clouds of distress,
Just ready all hope to resign,
I pant for the light of thy face,
And fear it will never be mine.

11. How happy are they
Who the Saviour obey,
And have laid up their treasures above!
O what tongue can express
The sweet comfort and peace
Of a soul in its earliest love?

12. When through the torn sail the wild tempest is streaming,
When o'er the dark wave the red lightning is gleaming,
Nor hope lends a ray, the poor seaman to cherish,
We fly to our Master; "Save, Lord, or we perish."

13. When reposing that night on my pallet of straw,
By the wolf-scaring fagot that guarded the slain;
At the dead of the night a sweet vision I saw,
And thrice ere the morning I dreamt it again.—*Campbell.*

14. This world is all a fleeting show,
For man's illusion given;
The smiles of joy, the tears of woe,
Deceitful shine, deceitful flow—
There 's nothing true but heaven!—*Moore.*

15. I saw from the beach when the morning was shining,
A bark o'er the waters move gloriously on:
I came, when the sun o'er that beach was declining—
The bark was still there, but the waters were gone.—*Moore.*

16. There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep sea, and music in its roar;
I love not man the less, but nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the universe, and feel
What I can ne'er express, yet cannot all conceal.—*Byron.*

17. Comrades, leave me here a little, while as yet 'tis early morn;
Leave me here, and when you want me, sound upon the bugle-horn.
'Tis the place, and all around it, as of old, the curlews call,
Dreary gleams about the moorland flying over Locksley Hall.
Tennyson.

18. You must wake and call me early, call me early, mother dear;
To-morrow 'll be the happiest time of all the glad new-year;
Of all the glad new-year, mother, the maddest, merriest day;
For I 'm to be Queen-o'-the-May, mother, I 'm to be Queen-o'-the-May.—*Tennyson.*

19. Airy, fairy Lilian,
Flitting, fairy Lilian,
When I ask her if she loves me,

Clasps her tiny hands above me,
Laughing all she can;
She'll not tell me if she loves me,
Cruel little Lilian. — *Tennyson.*

20. Straight mine eye hath caught new pleasures,
Whilst the landscape round it measures;
Russet lawns, and fallow gray,
Where the nibbling flocks do stray;
Mountains on whose barren breast
The laboring clouds do often rest;
Meadows trim with daisies pied,
Shallow brooks, and river wide:
Towers and battlements it sees
Bosom'd high in tufted trees,
Where perhaps some beauty lies. — *Milton.*

21. Spake full well in language quaint and olden,
One who dwelleth by the castled Rhine,
When he called the flowers, so blue and golden,
Stars, that in earth's firmament do shine. — *Longfellow.*

22. Not when the buxom form which nature wears
Is pregnant with the lusty warmth of Spring;
Nor when hot Summer, sunk with what she bears,
Lies panting in her flowery offering;
Nor yet when dusty Autumn sadly fares
In tattered garb, through which the shrewd winds sing,
To bear her treasures to the griping snares
Hard Winter set for the poor bankrupt thing;
Not even when Winter, heir of all the year,
Deals, like a miser, round his niggard board
The brimming plenty of his luscious hoard;
No, not in nature, change she howsoe'er,
Can I find perfect type or worthy peer
Of the fair maid in whom my heart is stored. — *Boker.*

23. O, the Rose of Granada was blooming full-blown,
And she laughed at the suitors who thought her their own,
Till there came from Morocco the Moor, Ala Jaerr,
And he tossed from his spear-head the horse-tails in air,

Saying, "List to me, lady;
For hither I've flown,
O Rose of Granada,
To make thee my own." — *Boker.*

24. There was a gay maiden lived down by the mill —
Ferry me over the ferry —
Her hair was as bright as the waves of a rill,
When the sun on the brink of his setting stands still,
Her lips were as full as a cherry. — *Boker.*

25. Thou lingering star, with lessening ray,
That lov'st to greet the early morn,
Again thou usher'st in the day
My Mary from my soul was torn. — *Burns.*

26. At the close of the day, when the hamlet is still,
And mortals the sweets of forgetfulness prove,
When nought but the torrent is heard on the hill,
And nought but the nightingale's song in the grove:
'T was thus, by the cave of the mountain afar,
While his harp rung symphonious, a hermit began:
No more with himself or with nature at war,
He thought as a sage, though he felt as a man. — *Beattie.*

27. Vital spark of heavenly flame,
Quit, oh, quit this mortal frame;
Trembling, hoping, lingering, flying —
Oh the pain, the bliss of dying!
Cease, fond Nature, cease thy strife,
And let me languish into life! — *Pope.*

28. Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild,
There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose. — *Goldsmith.*

29. The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on dark Galilee. — *Byron.*

30. At midnight, in his guarded tent,
The Turk was dreaming of the hour
When Greece, her knee in suppliance bent,
Should tremble at his power;
In dreams, through camp and court, he bore
The trophies of a conqueror;
In dreams, his song of triumph heard;
Then wore his monarch's signet ring;
Then press'd that monarch's throne, — a king:
As wild his thoughts, and gay of wing,
As Eden's garden bird. — *Halleck.*

31. Long years had elapsed since I gazed on the scene,
Which my fancy still robed in its freshness of green —
The spot where a schoolboy, all thoughtless, I stray'd,
By the side of the stream, in the gloom of the shade.

32. Men of thought! be up and stirring night and day;
Sow the seed — withdraw the curtain — clear the way.
Men of action, aid and cheer them, as ye may!
There 's a fount about to stream,
There 's a light about to beam,
There 's a warmth about to glow,
There 's a flower about to blow;
There 's a midnight blackness changing into gray.
Men of thought and men of action, clear the way!

33. I come from the ether, cleft hotly aside,
Through the air of the soft summer morning;
I come with a song as I dash on my way, —
Both a dirge and a message of warning:
No sweet, idle dreams, nor romance of love,
Nor poet's soft balm-breathing story
Of armor-clad knight, at tournament gay,
Where a scarf was the guerdon of glory; —
Whistling so airily
Past the ear warily,
Watching me narrowly,
Crashing I come!

[*Song of the Cannon Ball.*]

34. There 's a game much in fashion, — I think it 's called euchre
(Though I never have played it for pleasure or lucre,)

In which, when the cards are in certain conditions,
The players appear to have changed their positions,
And one of them cries, in a confident tone, —
"I think I may venture to go it alone!" — *Saxe.*

35. One by one the sands are flowing,
One by one the moments fall;
Some are coming, some are going:
Do not strive to grasp them all. — *A. Procter.*

36. I will go to my tent, and lie down in despair;
I will paint me with black, and will sever my hair;
I will sit on the shore where the hurricane blows,
And reveal to the god of the tempest my woes;
I will weep for a season on bitterness fed,
For my kindred are gone to the hills of the dead;
But they died not by hunger, or lingering decay, —
The steel of the white man hath swept them away:
My wife, and my children, — oh, spare me the tale!
For who is there left that is kin to Geehale!
[*Indian's Lament.*]

37. Oh! a wonderful stream is the river Time,
As it runs through the realm of tears,
With a faultless rhythm, and a musical rhyme,
And a broader sweep and a surge sublime,
As it blends in the ocean of years! — *B. F. Taylor.*

38. Lives of great men all remind us
We can make our lives sublime,
And departing, leave behind us
Footprints on the sands of time. — *Longfellow.*

39. Stand here by my side, and turn, I pray,
On the lake below, thy gentle eyes;
The clouds hang over it, heavy and gray,
And dark and silent the water lies;
And out of that frozen mist the snow
In wavering flakes begins to flow;
Flake after flake,
They sink in the dark and silent lake. — *Bryant.*

40. The mighty master smiled to see
That love was in the next degree;

'T was but a kindred strain to move;
For pity melts the mind to love.
Softly sweet, in Lydian measures,
Soon he soothed his soul to pleasures:
War, he sung, is toil and trouble;
Honor but an empty bubble;
Never ending, still beginning,
Fighting still, and still destroying:
If the world be worth thy winning,
Think, oh, think it worth enjoying!
Lovely Thais sits beside thee;
Take the good the gods provide thee.
The many rend the skies with loud applause;
So love was crown'd; but music won the cause.—*Dryden.*

41. Forth into the mighty forest
Rushed the madden'd Hiawatha;
In his heart was deadly sorrow,
In his face a stony firmness,
On his brow the sweat of anguish
Started, but it froze and fell not. — *Longfellow.*

42. With fingers weary and worn,
With eyelids heavy and red,
A woman sat, in unwomanly rags,
Plying her needle and thread, —
Stitch! stitch! stitch!
In poverty, hunger, and dirt,
And still, with a voice of dolorous pitch,
She sang the "Song of the Shirt." — *Hood.*

43. A soldier of the Legion lay dying in Algiers,
There was lack of woman's nursing, there was dearth of woman's tears;
But a comrade stood beside him, while his life-blood ebbed away,
And bent, with pitying glances, to hear what he might say.
The dying soldier faltered, as he took that comrade's hand,
And he said: I never more shall see my own, my native land;
Take a message, and a token, to some distant friends of mine,
For I was born at Bingen, — at Bingen on the Rhine.

Mrs. Norton.

44. There is no flock, however watched and tended,
But one dead lamb is there!
There is no fireside, howsoe'er defended,
But has one vacant chair! — *Longfellow.*

45. There 's a bower of roses by Bendemeer's stream,
And the nightingale sings round it all the day long;
In the time of my childhood, 't was like a sweet dream,
To sit in the roses and hear the bird's song. — *Moore.*

46. Whom do we dub as gentleman? The knave, the fool, the brute,
If they but own full tithe of gold, and wear a courtly suit!
The parchment scroll of titled line, — the ribbon at the knee,
Can still suffice to ratify and grant such high degree!

47. The curfew tolls the knell of parting day;
The lowing herd winds slowly o'er the lea;
The plowman homeward plods his weary way,
And leaves the world to darkness and to me. — *Gray.*

48. Once upon a midnight dreary, while I pondered weak and weary,
Over many a quaint and curious volume of forgotten lore —
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber-door.
"'T is some visitor," I muttered, "tapping at my chamber-door—
Only this, and nothing more." — *Poe.*

49. Singing through the forests,
Rattling over ridges,
Shooting under arches,
Rumbling over bridges;
Whizzing through the mountain,
Buzzing o'er the vale,
Bless me! this is pleasant,
Riding on the rail! — *Saxe.*

50. I sometimes have thought in my loneliest of hours,
That lie on my heart like the dew on the flowers,
Of a ramble I took, one bright afternoon,
When my heart was as light as a blossom in June.

The green earth was moist with the late-fallen showers,
The breeze fluttered down and blew open the flowers;
While a single white cloud floated off in the west,
On the white wing of peace, to its haven of rest.

51. Hear the sledges with the bells —
Silver bells —
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells —
From the jingling and the tinkling of the bells. — *Poe.*

52. Speak gently of the erring, — oh! do not thou forget,
However darkly stained by sin, he is thy brother yet:
Heir of the selfsame heritage, child of the selfsame God,
He hath but stumbled in the path thou hast in weakness trod.
F. G. Lee.

53. Oh! a dainty plant is the ivy green
That creepeth o'er ruins old!
Of right choice food are his meals, I ween,
In his cell so low and cold.
The walls must be crumbled, the stones decayed;
To pleasure his dainty whim;
And the mould'ring dust that years have made
Is a merry meal for him.
Creeping where no life is seen,
A rare old plant is the ivy green. — *Dickens.*

CHAPTER VII.

POETRY.

Defective Definitions. — Most of the definitions of Poetry which have been proposed are open to the objection that they apply equally well to certain kinds of prose. They describe what is poetical, rather than what is poetry. Passages without number in the prose writings of Milton, in Jeremy Taylor, in Pilgrim's Progress, in Ruskin, in Hawthorne, and in many other imaginative writers, are thoroughly poetical, but they are not poetry.

Indispensable Conditions. — Nothing is really poetry unless it is in verse.* This is an indispensable condition. Not, however, the only condition.

> "Thirty days hath September,
> April, June, and November,"

is verse, but it is not poetry. In order that anything may be truly accounted poetry, it must, in the first place, be in the form of verse, and, secondly, it must be poetical in its essence. What constitutes verse has been shown in the previous chapter. It remains now to show what makes a thing poetical.

Poetical in Essence. — A piece of composition is essentially poetical when it has these three marks: 1. It is the

* "Notwithstanding all that has been advanced by some French critics, to prove that a work not in metre may be a poem, universal opinion has always given a contrary decision." — *Whately.*

One reason why writers on this subject have generally failed in their definition of it, is that they have begun wrong. Verse being an essential condition of poetry, we should begin by defining verse, and from that proceed to a definition of poetry. When that which is in itself poetical is put in the form of verse, we have Poetry.

product of an excited imagination. 2. It is the product of a creative imagination. 3. Its primary object is to please.

Let us consider each of these points.

1. **An Excited Imagination.** — Poetry is the product of an excited imagination. Shakspeare refers to this quality, when he speaks of "the poet's eye in a *fine frenzy* rolling." The poetical is distinguished, in this respect, from the prosaic, by being raised above what is merely narrative, descriptive, argumentative, or scientific. The mind, in producing anything poetical, is always raised above its ordinary level of thought and feeling.

2. **A Creative Imagination.** — Poetry is equally the product of a creative imagination. The word poet (Gr., Ποιητής) means a maker. The poet is one who creates new forms of thought. This quality is also referred to by Shakspeare, when he speaks of the poet's bodying forth the forms of things "unknown," and giving name and place to "airy nothing."

The Process seems to be this: The imagination first becomes excited, and then, when thus excited, it becomes creative. Both parts of this process are expressed in the passage already referred to:

> The poet's eye, in a fine frenzy rolling,
> Doth glance from heaven to earth, from earth to heaven;
> And, as imagination bodies forth
> The forms of things unknown, the poet's pen
> Turns them to shape, and gives to airy nothing
> A local habitation and a name.

3. **Primary Object to Please.** — The primary object of poetry is to please. This quality distinguishes it from Oratory, and some of the other higher kinds of prose, which often have the first and second qualities here named, but not the third. Their primary object is not to please, but to move and persuade.

When Daniel Webster* uttered the concluding passage of his memorable reply to Hayne, in the Senate of the United States, he was under the influence of a power-

* "When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the glorious ensign of the Republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, nor a single star obscured, bearing for its motto, no such miserable interrogatory as — 'What is all this worth?' nor those other words of delusion and folly — 'Liberty first, and Union afterward;' but everywhere, spread all over in characters of living light, blazing on all its ample

fully excited imagination, his eye, no doubt, "in a fine frenzy rolling;" and the ideas and forms of thought bodied forth by him were as truly the work of a creative imagination as anything ever penned by Shakspeare or Milton. Such a passage also undoubtedly gives pleasure. But that is not its *primary* object. Had there been a suspicion, in the case just cited, that the object of that sublime burst of eloquence was merely to excite applause, the speaker would have been hooted out of the Senate in contempt.

From these elements it is not difficult to proceed to a definition of poetry.

Definition of Poetry. — Poetry may be defined to be the product of an excited and a creative imagination, with a primary object to please, and expressed in the form of verse.

Relation to other Arts. — Poetry is one of the Fine Arts, and is thereby allied to Music, Painting, Sculpture, and Architecture, in all of which the primary object is to please.

Kinds of Poetry. — The different kinds of poetry may be conveniently included under the heads of Epic, Dramatic, Lyric, Elegiac, Didactic, Satiric, and Pastoral.

I. EPIC POETRY.

An Epic Poem is a poetical recital of some great and heroic enterprise.

Its High Character. — Epic poetry is universally admitted to be the highest and most difficult kind of poetical composition. The number of successful Epics is accordingly very limited. Most civilized nations have one, few have more than one. The three Epics of greatest celebrity are Homer's *Iliad* in Greek, Virgil's *Æneid* in Latin, and Milton's *Paradise Lost* in English.

The chief qualities of an Epic poem are the following:

1. The first condition of an Epic poem is that its subject should be great and heroic.

The Iliad. — This poem narrates the siege and downfall of Troy, the most memorable event in the early history of the Trojans and the Greeks, the two most renowned nations of antiquity.

---

folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart, — LIBERTY AND UNION, NOW AND FOREVER, ONE AND INSEPARABLE!"

The Æneid. — This has for its subject the perils and labors of Æneas, the reputed founder of the Roman race, in laying the foundations of that great nation and city, which became for a long time the mistress of the world.

Paradise Lost. — Milton's theme is grander still, involving the interests, not of one nation merely, but of the whole human race, and not of men merely, but of the great angelic host, and even celebrating in lofty strains the very "throne and equipage of God's almightiness."

So it will be found, in regard to every poem that has been generally received as an Epic, that its subject is one that can be truly regarded as great. It must be one that involves momentous interests, and that calls for the display of heroic achievements.

2. The second condition of an Epic poem is that it should form a completed and connected whole.

Unity of the Epic. — This is what is generally known as the Unity of the Epic. By this is meant that there is some one important event or achievement which is set before the reader as the main end of the story. Not only all the particular incidents must have relation to this event, and be kept in subordination to it, but this event must be given in its completeness, so that when we are through with the poem we feel that we have the whole story.

How Produced. — In producing this completeness, poets usually employ the artifice of beginning in the middle or near the close of the story, and weaving in the antecedent parts by means of conversation among the actors. Thus the Æneid begins with the shipwreck of the hero off the coast of Carthage, after he has gone through nearly three-fourths of his labors and exploits. Being invited to a great feast by Queen Dido, he, at her request, entertains the company with a narrative of the antecedent parts of his story.

Method of Poetical Narrative. — So in the case of every great epic. The poet does not proceed in the manner of a history, but dashes at once into the very midst of the events, about the time that they are getting to be most highly interesting, the early causes and antecedents necessary to the completeness of the whole being brought in, from time to time, in an incidental way. This method of proceeding makes the whole more picturesque, and produces a more powerful effect upon the imagination.

3. A third condition of an Epic poem is that it should have its hero.

Explanation. — There should be some one principal actor, in whose exploits and destiny we are more interested than in those of any other. This feature is perhaps implied in the preceding. Still it is well to give it a distinct mention. The hero of the Iliad is Achilles, that of the Æneid is Æneas, that of Paradise Lost is Man, or Adam, as the representative of his race. Such at least was Milton's intention, though it must be confessed that, on closing the book, the figure which stands out most boldly before the imagination is that of Satan, the great arch-enemy of God and man.

4. A fourth condition of an Epic poem is that it should involve many actors and a complicated plot.

Explanation. — The story of a single actor, like that of Robinson Crusoe on his solitary island, could never be a proper subject for an epic, no matter how great and heroic the man might be in himself. Nor could an epic be made out of a single, isolated transaction, no matter how momentous or sublime the transaction might be. A poem on such a subject would bear the same relation to an epic, as would a duel to a fight between two great armies.

5. A fifth condition of the Epic is that its tone should be prevailingly serious and earnest.

Thersites and Falstaff. — Homer, it is true, once raises a laugh over the braggart, Thersites. But this is quite exceptional. A story containing a leading character given to fun, like Falstaff, for instance, or a story made up chiefly of scenes and characters of a gay and festive kind, would be manifestly unsuited to the purposes of the epic.

6. A sixth condition of the Epic is that the story itself, merely as a story, should be interesting.

Different from other Poetry. — The case is different with many other kinds of poetry. In Lyric, Didactic, Pastoral, and some other kinds of poetry, there is either no story at all, or if any, not enough to affect to any considerable extent the merits of the piece. But an Epic is essentially a story, such in its materials and its artistic arrangement that it would be of absorbing interest even if told in

prose. This story, thus interesting in itself, receives the superadded splendors and glories of the very highest type of poetical beauty.

Metrical Romance. — The Metrical Romance is inferior in dignity and grandeur to the Epic, but belongs essentially to the same species of composition. It is a narrative of adventure, and has indeed nearly every quality described as belonging to the Epic, but has them in a less marked degree.

Examples. — The Faerie Queene, by Spenser, if indeed it be not reckoned as an Epic, yet certainly comes very nearly to that level, and must be regarded as the highest specimen extant of the Metrical Romance. The number of poems of this class is very great. In our older literature we may instance the Romaunt of the Rose, by Chaucer, and in later times the Lady of the Lake, and Marmion, by Sir Walter Scott, and the Idyls of the King, by Tennyson.

Metrical Chronicle. — The Chronicle belongs to the same general class of compositions, being narrative in form, and relying very much upon the story for its effect, but it is inferior in style and dignity to the Romance.

II. DRAMATIC POETRY.

Dramatic Poetry ranks with the Epic in dignity and excellence, and has nearly all its essential characteristics.

Likeness to the Epic. — Like the Epic, the Drama, at least in its higher forms, must have some great and heroic transaction for its subject; it must, even more than the Epic, maintain unity in the action; it must have one leading character or hero; it must have some complication of plot.

Unlikeness. — In its form, the Drama is essentially unlike the Epic and all other narrative poems. What they narrate as having been done, the Drama represents as actually doing before our eyes.* In the Drama, the action is carried on solely by means of dialogue between the actors. In epic poetry, indeed, the narrative often becomes dramatic, and takes the form of dialogue. But in the drama, the form is exclusively that of dialogue.

The Unities. — Besides unity of subject, which it has in common with the Epic, the Drama requires also two other unities, namely, those of time and place.

Unity of Time. — By unity of time was meant originally that the

* The word is from the Greek δράμα (*drama*), and signifies action, or doing.

transactions should be capable of occurring within the space of time ordinarily occupied in the performance of a play, say about three hours. The rule, however, was early enlarged so as to allow one whole day for the transactions. Since the division of plays into five Acts, which prevails in all modern dramas, this rule about unity of time is very much disregarded.

Unity of Place. — A like change has taken place in regard to unity of place. When, as in the earliest form of the drama, the action went straight forward without interruption, the curtain never falling and the stage never being left vacant of actors, until the conclusion of the whole, it followed of necessity that the transactions should all occur in one place and in one short space of time. But now, when at brief intervals the scene closes entirely, the time and place may without difficulty be changed at each fall of the curtain, provided the changes be not such as to interfere with oneness of general effect.

Acts and Scenes. — Modern dramas are by general custom divided into five Acts, and each Act is usually composed of several Scenes.

Kinds of Drama. — The two principal kinds of drama are Tragedy and Comedy.

Tragedy. — Tragedy is more akin to the Epic, being serious and dignified, and having for its subject some great transaction. It undertakes to delineate the strongest passions, and to move the soul of the spectator in the highest degree. It is especially conversant with scenes of suffering and violence, and ends almost uniformly with the death of the person or persons in whom the spectator is most interested.

Comedy. — Comedy, on the other hand, aims to amuse, and seeks chiefly the topics of common life. It deals largely in ridicule and satire, and often ends in the marriage or other good fortune of the principal personages.

Greek Dramatists. — Among the Greeks, Æschylus, Euripedes, and Sophocles were particularly distinguished as writers of Tragedy, and Aristophanes excelled all others as a writer of Comedy.

Shakspeare. — The greatest dramatist in English literature, the greatest perhaps in all literature, is Shakspeare. His plays are very numerous, and are divided into Tragedies, Comedies, and what he calls Histories. These last are dramatic representations of portions

of English history, and are mainly tragic in their character, though having a large comic element.

Farce. — A Farce is a short dramatic composition, having for its object simply to excite mirth. It seldom extends to more than two Acts, and generally consists of but a single Act.

Opera. — An Opera is a drama set to music, the actors singing the parts instead of speaking them.

Melodrama. — A Melodrama is a drama in which some parts are spoken and some are sung.

Both in Opera and Melodrama, the author seeks to produce effects by startling situations and gorgeous scenery and dresses, such as would be out of place in Tragedy or Comedy.

III. LYRIC POETRY.

Lyric Poetry, as its name denotes, meant originally poetry intended to be sung to the accompaniment of the lyre.

Its Character. — Lyric poetry is, in every nation, the oldest form of poetry known to its literature, and contains some of its highest specimens of the poetic art.

Different from Epic. — Lyric poetry is used mainly for the expression of sentiment and emotion, and is thus distinguished from the Epic, which narrates facts. It expresses the sentiments and emotions of the author, in his own proper person, and is thus distinguished from the Drama, in which the author disappears entirely, the thoughts expressed being those of the persons of the Drama.

Odes. — The most common form of Lyric poetry is the Ode or Song. Odes or Songs are of six kinds: Sacred, Heroic, Moral, Amatory, Comic, and Bacchanalian.

1. **Sacred Odes.** — These are usually called Psalms or Hymns. They are composed on religious subjects, and are for the most part addressed directly to God.

Hymnic Poetry. — This is found in the literature of every nation. The Hebrew Psalms are among the highest specimens of lyric poetry. In modern times this species of poetry has been cultivated much more than in the early ages, in consequence of the extent to which Psalms and Hymns are used in the religious worship of all Christian churches.

The number of Psalms and Hymns in current and reputable use in English is counted by thousands, and no inconsiderable portion of these have decided poetical merit.

Hymn Writers. — The principal writers of Hymns in English are Watts, Doddridge, Ken, Charles Wesley, Dwight, Newton, Montgomery, Heber, Mrs. Steele, Mrs. Barbauld, and Jane Taylor. Among more recent hymnists may be named Faber, Ray Palmer, Bonar, and Charlotte Elliott.

Other Kinds of Hymns. — The word Hymn is sometimes applied to compositions of a more extended character, and not intended for religious worship. Thus Spenser has written four hymns, on Love, Beauty, Heavenly Love, and Heavenly Beauty, averaging nearly three hundred lines each. The religious odes among the ancients also were usually much longer than those which we now use in Christian worship.

2. **Heroic Odes.** — These are lyric poems celebrating the praises of heroes, and are mostly occupied with martial exploits.

The odes of Pindar, in Greek, are considered the highest specimens of this kind of composition. "Alexander's Feast," by Dryden, is the grandest Ode in the English language. The best perhaps in our recent literature is Lowell's "Commemoration Ode."

3. **Moral Odes.** — These include a great variety of subjects, being used to express almost every kind of sentiment suggested by friendship, humanity, patriotism, and so forth.

Collins's Ode on the Passions and Gray's Ode to Eton College are familiar to all readers. Collins and Gray are the two English writers who have most excelled in this species of composition.

4. **Amatory Odes.** — These, more generally known as **Love Songs**, are numerous in all literatures.

The most successful writers of this kind of verse among the ancients were Anacreon among the Greeks, and Horace among the Romans. No one writer in English stands pre-eminent in this department. Nearly all our great poets have written successful love verses. Thomas Moore probably has contributed more largely than any other writer to this particular branch of our literature. The Songs of Burns, though not so numerous as those of Moore, are less artificial, and show greater genius. Nothing but the Scottish dialect, in which

most of his pieces are written, and which is a great drawback to ordinary readers, prevents Burns from standing at the head of our lyric poets.

5. **Comic Songs.** — These also have become very numerous. Being intended mainly for amusement, they are often written with great license as to their metrical construction, and sometimes with still greater license in regard to morals.

Bacchanalian Songs. — These, as the name imports, are songs to be sung in honor of Bacchus. In other words, they are drinking-songs. They are subject to still greater irregularities than the kind last named. Their object is to promote good fellowship in drinking, and they are consequently a prolific source of drunkenness.

Bacchanalian Songs almost always partake of the comic character, and not unfrequently are amatory also. Indeed, these three kinds of song last named are closely allied, and the authors who have excelled in any one of them have usually excelled in all.

Sonnets. — The Sonnet, though no longer used in song, comes under the head of Lyric poetry.

The Sonnet was first cultivated in Italy, and it has there achieved its greatest successes. The Sonnets of Petrarch are as famous as the odes of Pindar, and show as high an order of genius. The Sonnet was first introduced into the English by Sir Thomas Wyatt, in the reign of Henry VIII. From that time to the present, nearly all our poets of any note have written sonnets, and some of these compositions are among the very best treasures of which our literature has to boast.

IV. ELEGIAC POETRY.

An **Elegy** is a poem, usually of a sad and mournful kind, celebrating the virtues of some one deceased.

Its Form. — Elegiac poetry is rarely, if ever, in any other measure than the iambic, and the most celebrated elegies known to our literature, such as Milton's Lycidas, and Gray's Elegy written in a Country Church-Yard, are in iambic pentameter. The slow and stately movement of this line is particularly suited to the purposes of Elegy. Tennyson's In Memoriam, equally celebrated with the two poems just named, is in iambic tetrameter. Shelley's Adonais is in the Spenserian stanza.

An **Epitaph** is a very short Elegy, intended to be inscribed on a tomb or monumental tablet.

V. PASTORAL POETRY.

Pastoral Poetry * means properly that which celebrates shepherd or rustic life.

Among the Ancients. — The early pastoral poets, such as Theocritus among the Greeks and Virgil among the Latins, described the manners, occupations, amusements, and loves of shepherds and shepherdesses, and these descriptions are characterized by great simplicity of style, suited to the subject.

Among the Moderns. — Modern authors, who have written pastoral poetry, though often giving to their characters the names and occupations of rustics, have generally used this guise to cover well-bred and well-known city people. Thus Spenser, in the Shepherds' Calendar, speaks throughout of country lads and lasses, tending their flocks and cracking their rude jokes, but he means by them himself and his fellow-courtiers in London. The term Pastoral is now applied to any poem which describes placid country-life.

Eclogues. — The pastoral poems of Virgil were called by him Eclogues, and this term has been much used for modern poems of the same sort.

Idyls. — Theocritus, the first who wrote in this style, called his pieces Idyls. Hence the term Idyllic, as applied to pastoral poetry. Hence also the title "Idyls of the King," applied by Tennyson to a collection of his latest poems, though they have little of the character of pastoral poetry, as commonly understood.

VI. DIDACTIC POETRY.

A Didactic Poem is one which aims chiefly to give instruction.

Its Character. — The poetry of this kind, though useful, is not in itself of so high an order as the others which have been named. Many critics, indeed, deny to compositions of this kind the character of poetry.

---

* From the Latin word *pastor*, a shepherd.

The Objection. — If, say they, it is of the very essence of poetry that it aims to please, why should we assign this name to that which aims only to instruct? It may be good verse, but it is not poetry. Such is the objection, and it is not without some truth. But it is not the whole truth.

The Reply. — The compositions now under consideration, while they aim to instruct, and aim mainly at that, aim also to please. The arguments and reasonings which they contain are made much more effective by being put into the poetical form. Besides this, a great poet ought, if any one, to know what is poetry, and what is not, and some of the greatest poets that the world has known have written pieces in verse for instruction on particular topics, and have called these pieces poems. Virgil's Georgics is a treatise on agriculture. Horace's Art of Poetry, and Pope's Essay on Criticism, are treatises. Yet it would require some hardihood to say that they are not poems.

Meditative Poetry. — Under the head of Didactic poetry may very properly be included not only that which aims in a formal manner to instruct, but all poetry of a meditative kind.

Its Abundance. — The poetry of this sort in English is very abundant, and much of it very valuable. We could ill spare from English literature Bryant's Thanatopsis, Campbell's Pleasures of Hope, Akenside's Pleasures of the Imagination, Rogers's Pleasures of Memory, Young's Night Thoughts, Thomson's Seasons, Cowper's Task, Pope's Essay on Man, and a host of other poems of nearly equal celebrity.

Satire. — A Satire is a poem intended to hold up the follies of men to ridicule. It aims to reform men by appealing to their sense of shame. Satire is properly impersonal, exposing faults in general, rather than exposing individuals.

Lampoon. — A Lampoon attacks individuals.

CHAPTER VIII.

Prose Composition.

Prose is the term applied to all composition which is not in verse. It means the ordinary, straightforward manner of discourse, in distinction from the inverted forms so common in poetry.

Prose is from the Latin *prosa*, contracted from *prorsa*, and that from *proversa*, meaning straightforward.

The chief varieties of Prose composition are Letters, Diaries, News, Editorials, Reviews, Essays, Treatises, Travels, History, Fiction, Discourses.

I. LETTERS.

A Letter is a written communication addressed by the writer to some other person or persons.

Subject Important. — Comparatively few persons are required to practise any of the other varieties of composition which have been named, whether prose or verse. But almost every one has occasion to write letters, and the difference in the effect produced between a letter well written and a letter badly written, is as great as that between good and bad sermons, or between good and bad bread. Surely, then, the subject of letter-writing ought not to be omitted in any work purporting to treat of Prose Composition.

Variety. — No species of composition admits of greater variety. Letters are as various in style as are the characters, the wants, the occupations, or the pleasures of men. Sometimes writers, in treating of literary or scientific subjects, cast their essays into the form

of letters. Such letters, however, are in fact treatises, and are subject to the rules for that kind of composition.

Real Letters. — Real letters are such as grow out of the actual occasions of life, and are addressed by one to another, as business, pleasure, affection, or fancy may dictate. Whether a letter should be free and easy, or elaborate, in its style, whether it should be plain or ornate, serious or joyous, matter-of-fact or sentimental, will depend upon the occasion. The general principles, therefore, which underlie all composition, must guide the writer in the composition of the body or substance of a letter.

Blair. — On this point, the following observations by Blair are worthy of consideration.

Correspondence. — Epistolary writing becomes a distinct species of composition, subject to the cognizance of criticism, only, or chiefly, when it is of the easy or familiar kind; when it is conversation carried on upon paper, between two friends at a distance. Such an intercourse, when well conducted, may be rendered very agreeable to readers of taste. If the subject of the letters be important, they will be more valuable. Even though there should be nothing very considerable in the subject; yet, if the spirit and turn of the correspondence be agreeable, if they be written in a sprightly manner, and with native grace and ease, they may still be entertaining; more especially if there be any thing to interest us, in the character of those who write them.

Letters of Distinguished Persons. — Hence the curiosity which the public has always shown concerning the letters of eminent persons. We expect in them to discover somewhat of their real character. It is childish, indeed, to expect that in letters we are to find the whole heart of the author unveiled. Concealment and disguise take place, more or less, in all human intercourse. But still, as letters from one friend to another make the nearest approach to conversation, we may expect to see more of a character displayed in these than in other productions, which are studied for public view. We please ourselves with beholding the writer in a situation which allows him to be at his ease, and to give vent occasionally to the overflowings of his heart.

What is required in a Letter. — Much, therefore, of the merit and the agreeableness of epistolary writing, will depend on its introducing us into some acquaintance with the writer. There, if anywhere, we look for the man, not for the author. Its first and fundamental requisite is, to be natural and simple; for a stiff and labored manner is as bad in a letter, as it is in conversation. This does not banish sprightliness and wit. These are graceful in letters, as they are in conversation; when they flow easily and without being studied; when employed so as to season, not to cloy. One who, either in conversation or in letters, affects to shine and sparkle always, will not please long. The style of letters should not be too highly polished; it ought to be neat and correct, but no more. All nicety about words betrays study; and hence musical periods, and appearances of number and harmony in arrangement, should be carefully avoided in letters.

The Best Letters are commonly such as the authors have written with most facility. What the heart or imagination dictates, always flows readily; but when

there is no subject to warm or interest these, constraint appears; and hence, those letters of mere compliment, congratulation, or affected condolence, which have cost the authors most labor in composing, and which, for that reason, they perhaps consider as their masterpieces, never fail of being the most disagreeable and insipid to the readers.

Carelessness.—It ought, at the same time, to be remembered, that the ease and simplicity which I have recommended in epistolary correspondence, are not to be understood as importing entire carelessness. In writing to the most intimate friend, a certain degree of attention, both to the subject and the style, is requisite and becoming. It is no more than we owe both to ourselves and to the friend with whom we correspond. A slovenly and negligent manner of writing is a disobliging mark of want of respect.

Special Directions. — All that needs to be said in the way of special directions refers to the form of a letter. Custom has prescribed certain forms for this species of composition, and these forms for the most part are founded either in practical convenience or in social propriety.

The Form.—The points in the form of a letter requiring attention are the Heading, the Address, the Subscription, and the Superscription.

1. The Heading.

The first thing to be observed in writing a letter is the date or heading. This includes two points, namely, the place where, and the time when, the letter is written.

Both these points require attention:

1. The Place. — In beginning a letter, we put, first of all, at the top of the page, the place at which the letter purports to be written. In this heading, all those particulars should be given which will be needed for addressing the reply.

Street and Number.—If the letter comes from a city, it is well for the heading to give the street and number, as well as the name of the city. These items are usually arranged in the following order: The number of the house, the name of the street, the name of the city; thus, 1828, Pine Street, Philadelphia.

State.—If the city is a very large one, like New York or Philadelphia, there will be no necessity for adding the name of the State. But in all ordinary cases the name of the State should be added; thus, Easton, Pennsylvania.

Contractions.—If the name of the State is contracted, care should be taken to make the contraction in such a way that what is meant for one State cannot be

mistaken for another; thus, Md. (Maryland) and Me. (Maine), Vt. (Vermont) and Va. (Virginia), in careless manuscript, are often confounded. New York and New Jersey should always be written out in full. N. Y. and N. J. are so much alike in manuscript that hundreds of letters every year go to Trenton, New York, that are meant for Trenton, New Jersey.

County. — If the town is quite small, and especially if it is at some distance from the place to which the letter is going, the name of the County should be added. This enables one's correspondent to address his reply in such a way as almost to insure its safe delivery. Sometimes a letter is written from a place where there is no post-office, — some small outlying settlement near the post-town. In such a case, if the writer wishes to designate this small place, he should be careful to add the post-town also; thus, Dutch Neck, near Bridgeton, Cumberland County, New Jersey.

Reason for Particularity. — A correspondent, in replying to a letter, naturally casts his eye to the heading to see how his reply shall be addressed. In the forms given above he has all the particulars required for addressing this part of his envelope, and in exactly the order needed.

Why Important. — These are small matters apparently, and it may seem like trifling to dwell upon them, but the amount of trouble and loss occasioned by inattention to them is inconceivable by those not familiar with the subject.

2. **The Time.** — It is important in every kind of letter, but especially in business letters, to denote the time of writing, that is, to register the month, the day of the month, and the year. This date is the second thing to be given. It likewise is put at the top of the page, and immediately after the name of the place, and the particulars are given in the order just named; thus, January 28, 1870.

Form of Heading. — Whether the heading should all be in one line, or whether it should be broken into two lines, the words expressing the place being in one line, and those expressing the time in another, is a mere matter of fancy. It is, in fact, a question of penmanship.

If the heading is long, it is often broken into two lines; if short, it is generally given in one: thus,

Bursonville, Bucks Co., Penna.,
March 24, 1870.

Easton, Maryland, April 1, 1870.

Date at the Bottom. — Some letter-writers have a fancy for putting the time and place at the bottom of the letter instead of the top, but the custom is not to be recommended. The practical conveniences of the ordinary method are so great that every one engaged in business ought to feel bound to conform to it.

2. The Address.

The Military Form. — In a letter addressed by one military man to another, an exact form is prescribed by law. The person written to is addressed at the beginning of the letter simply by his title, as General, Captain, Corporal, Private, or whatever it may be, and without his name. Then, at the end of the letter, on the line below the signature of the writer, the name of the person addressed is given, with his full official title, and his location, just as it is to be on the envelope: thus,

HEADQUARTERS, MILITARY DIVISION OF THE MISSISSIPPI,
IN THE FIELD, MANCHESTER, VA., May 9, 1865.

GENERAL: I have joined my army at Manchester, opposite Richmond, and await your orders. General Wilson telegraphs, through General Schofield, for hay and forage for 20,000 animals, to be sent up the Savannah River to Augusta. Under Secretary Stanton's newspaper orders, taking Wilson substantially from my command, I wish you would give the orders necessary for the case.

W. T. SHERMAN,
Major-General Commanding.

LIEUT.-GENERAL U. S. GRANT,
Commander-in-Chief,
Washington City.

Ordinary Letters. — This form, prescribed in the military service, is a good basis for the rules which should guide us in ordinary letters.

The Beginning. — We begin our letters with Sir, Dear Sir, My Dear Sir, Rev. Sir, My Dear Dr. Smith, My Dear Lizzie, &c., &c., according to the relations of respect, intimacy, or affection existing between us and the one addressed. Between relatives and intimate friends these addresses may properly enough often assume a very familiar style, and may afford the opportunity for expressing tender affection and endearment, as well as for playfulness and fun.

The Close. — At the close of the letter, it is well, in all ordinary cases, to give the proper address with some formality. The address thus given at the bottom should be the same that is placed on the envelope. It is a safeguard against the letter going at any time by mistake into the wrong hands. The envelope is often lost or destroyed. The letter, therefore, should be self-identifying independently of the envelope.

Identification Important. — There may be twenty thousand "Lizzies" in the Directory, but there is only one "My Dear Lizzie" to

the writer, and that is "Miss Elizabeth Smith, 423 ——— Street, Philadelphia." Where there is in the letter nothing to identify clearly both the writer and the one written to, there is an appearance of something anonymous and clandestine. A proper respect, therefore, for the person addressed, particularly if the person is a lady, requires the formal recognition implied by giving in full, at the close of the letter, the proper name and address, whatever terms of badinage or of endearment may have preceded it. Indeed, the more free and easy the first address and the body of the letter are, the more propriety there is in this formal recognition and identification at the close.

Business Letters. — In writing business letters, the military rule above described is often reversed, the full address being placed at the beginning, instead of at the end; thus,

Messrs. Robert Carter & Brothers,
Broadway, New York;

Dear Sirs:

This method has many advantages, and in letters on business is to be commended. In letters of courtesy or affection, the other method is preferable.

3. The Subscription.

In closing a letter, the writer subscribes his name with more or less fulness, and in such terms of respect or affection as the circumstances may seem to warrant.

Terms vary. — These terms, like those of the address, vary of course according to the varying relations of the parties, so that no general rule for them can be given. Business letters very commonly close with "Your obedient servant," or, if it be a firm, "Your obedient servants."

Initials. — Many persons, in subscribing their name, have a fancy for giving only the initials of their first, or given name; thus, R. E. Jones, J. M. Smith. No one can determine from these signatures whether the writer is Reuben or Rebecca, James or Juliet, and the person addressed, who is often a stranger, is at a loss whether to send his reply to Mr. Jones or Miss Jones, to Mr. Smith or Miss Smith.

Sex. — In signing one's name to a letter, or to any other document, it

is advisable that the name should always be so written as to show whether the writer is a man or a woman. This is particularly important in addressing a letter to a stranger.

Married Women and Widows. — A married woman or a widow, in writing to a stranger, should also prefix Mrs. to her name. A married woman generally gives, with the Mrs., the first name of her husband, so long as he lives, but drops it after his death; thus, Yours truly, Mrs. William Southcote; Yours truly, Mrs. Joanna Southcote. Supposing both these to be written by the same person, we infer from the former that the writer is Mr. Southcote's wife; from the latter, that she is his widow.

Terms of Endearment. — The particular terms of endearment used in the subscription to letters of love and friendship, will vary, of course, with the fancy of the writers. In general it may be remarked, however, that "loving" is a better word than "affectionate," especially between kin.

Arrangement. — The arrangement of the subscription, as of the address and the heading, is a matter of penmanship rather than of composition. Still, it may not be amiss to observe that the terms of respect or affection usually occupy a line by themselves, sometimes two lines, and the name of the writer occupies another line; thus,

Very respectfully,
Your obedient servant,
John G. Smith.

Examples. — The following addresses and subscriptions have been copied from writers of good standing, and may serve as models, according to circumstances:

My Dear Mr. Jebb, ——
Most truly yours,
Alexander Knox.

My Dear Sir, ——
Affectionately yours,
John M. Mason.

My Dear God-child, ——
Your unseen God-father and friend,
Samuel Taylor Coleridge.

My Dear Sir William, ——
Yours very sincerely,
Hannah More.

My Dear Moore, ——
Yours ever, and most affectionately,
Byron.

My Dearest Love, ——

Your affectionate husband,

Robert Burns.

4. The Superscription.

By the Superscription of a letter is meant the address which is written upon the envelope.

Why Important. — Some care in this respect is needed, both because correctness in the superscription is the chief means for securing the safe delivery of the letter, and because any want of propriety in the superscription is sure to attract criticism. What is inside of one's letter may meet the eye of only the most indulgent friendship, and any little inelegance or carelessness is sure to be forgiven. But the outside usually undergoes the scrutiny of many, and it is but a poor compliment to your friend, that what he receives from you through the hands of third parties should give them the impression that his correspondent is an ignoramus or a boor.

Penmanship. — The superscription of a letter, so far as the penmanship goes, should be written with entire distinctness and legibility, with neatness and care, and with some attention to elegance, but never with ornamental flourishes.

Scrupulous Exactness. — The superscription should be written with scrupulous verbal exactness, and attention to conventional propriety.

The Superscription consists of three parts, the Name of the person addressed, the Title, and the Residence.

1. **The Name.** — Intimate friends often have familiar pet names for each other, nicknames, which they use in the free intercourse of friendship. These may be allowable inside of the letter, but never outside. The name on the outside should be written with formal propriety and correctness, as it would be expected to be written by an entire stranger.

2. **The Title.** — The greatest difficulty in addressing a letter is to know what title to give.

Common Titles. — Every one now-a-days, except among the Friends, has some title. A young lad usually has the prefix Master, and any unmarried woman the prefix Miss. Every married woman or widow has the prefix Mrs., and every man who has no higher title is Mr.

Professional Titles. — Medical men have the title M. D. after their name,

and legal gentlemen that of Esquire.* Others, who belong to neither of these professions, but who are graduates of Colleges, have some academic title after their names, as A. M. or Ph. D., &c. In such cases the Mr. before the name should be dropped. It would be ridiculous to write Mr. John Peters, Esq., Mr. Thomas Dobbs, M. D. In like manner, it is absurd to write John Bates, A. M., D. D.

Higher and Lower Titles.—The higher title presupposes the lower. When one reaches D. D., or LL. D., he drops his A. B. or his A. M. It is customary, however, to retain both the two higher titles, D. D., LL. D., if one happens to reach them both, and the LL. D. in such a case is written last, as James McCosh, D. D., LL. D., not James McCosh, LL. D., D. D.

Clergymen.—Clergymen always have the prefix Rev., and Bishops that of Rt. Rev., and this is usually retained even where they have D. D., or some other honorary title, after their name, as Rev. John Maclean, D. D., LL. D.

Honorables.—Judges, Members of Congress, and some other high officers of Government, have the prefix Honorable. This title prefixed to a name extinguishes the title Esquire after it, but not any title of special honor. It would not be right to say Hon. Joel Jones, Esq., but one may with entire propriety say Hon. Joel Jones, LL. D.

Full Name.—Where an honorary prefix such as Rev. or Hon. is used, it is more respectful to give the full name, as Rev. William A. Butler, not Rev. Mr. Butler; Hon. Salmon P. Chase, not Hon. Judge Chase.

Governors.—The Governor of a State is usually addressed as His Excellency, and this is written in a separate line, with the full name in a second line, and the official title on a third line; thus,

His Excellency,
James Pollock, LL. D.,
Governor of Pennsylvania.

Etiquette in Washington has prescribed the following form, in addressing the President of the United States: On the outside of the letter,

To the President,
Executive Mansion,
Washington, D. C.

Inside: "Mr. President, I have the honor," &c. These forms are the strict etiquette. Not one word more or less is necessary. To write "To the President *of the United States*," would be surplusage.

3. **The Residence.**—In writing upon the envelope of a letter the residence of the person addressed, the same general rules should be observed which have already been given for writing one's own residence at the top of the letter.

* There is a ridiculous fashion among some ill-informed persons of appending Esq. to the name of every one who has no other title. It may be proper sometimes to address in this way a man somewhat advanced in years and of high social standing, who happens to have no special official designation; but to apply the title, as is often done, to boys fresh from school, to clerks and salesmen in stores, and to common day-laborers, is a discourteous and uncivil mockery.

Name of the State. — The only additional rule needed is that the name of the State should be written out in full, especially when the letter is to go to some other State than that in which it is written.

The Reason. — There are so many towns having the same name, that in the haste of post-office business a letter is often sent to two or three different places before it reaches the right one, and sometimes it is lost altogether. But there are never two post-offices of the same name in the same State, and the postmasters are always familiar with the location of all the offices in their own State. The name of the State being written in full, in a clear, legible hand, on the face of the letter, it is almost sure to go to the right State, and being once in the State, it is equally sure of reaching the right office, and by the most direct route.*

Arrangement of the Items. — It is proper to observe, also, that in writing the residence on the envelope, instead of putting it all in one line, as is done at the head of a letter, each item of the residence forms a separate line; thus,

Bridgeton,
Cumberland County,
New Jersey.

315 Green St.,
Trenton,
New Jersey.

Where to put the Name. — The name and title should occupy the central portion of the envelope. If they are placed higher up than the middle, the appearance is awkward, and besides, a clear space above is needed for the postmark and stamp. If the name is written much below the middle, as young misses have an affected way of doing, it does not leave room below for writing the residence without unsightly crowding. It is better, therefore, both for appearance, and for practical convenience, to let the name and title occupy a line that is just about central between the top of the envelope and the bottom. Nor should the name be crowded off to the extreme right of the envelope, as inexperienced persons are apt to place it, but it should be placed about centrally between the two ends. The name stands out more distinctly to the eye, and it gives a more symmetrical appearance to the whole, if there is a clear space left at each end.

* At a critical moment in American affairs, (the time of "John Brown's raid" at Harper's Ferry,) Governor Wise, of Virginia, wrote an important letter to Governor Curtin, of Pennsylvania. The letter was addressed to "Harrisburg, Pa." The country postmaster, being naturally more familiar with the towns in his own State than with those farther off, and mistaking Pa. for Va., mailed the letter to Harris[on]burg, Virginia, and before the mistake was discovered, the rapid march of events had made the letter too late.

II. DIARIES.

A Diary, as the name imports, is a daily record.

Subjects. — The subjects recorded vary, of course, with the age, sex, occupation, and character of the diarist. It is a form of composition more used perhaps than any other for recording religious experience. Travellers record thus their daily adventures and observations. Students, men of business, men of pleasure even, are wont to write down from day to day things which interest them, or which they desire particularly to remember.

Essential Character. — A Diary is the least exact and formal of all kinds of composition. The primary and governing idea which should control the writer in its formation is, that its pages are meant for his own eye only. He writes an entry to-day in order that, some years hence, when memory begins to fail, he may see exactly what to-day's thoughts or experiences were. It is a record made for the information of one's future self. The first quality, therefore, in such a record, is that it be absolutely honest.

Style. — Embellishments and figures of rhetoric are utterly out of place in a diary. It is not necessary, indeed, to the truthfulness of such a record, as some seem to imagine, that it be written in defiance of the laws of grammar. On the contrary, some attention to grammatical and verbal accuracy shows only a proper self-respect. But studied elegance, and what are called the graces of style, show that the whole thing is a sham, and that the writer is not making what he is pretending to make, a private record for his own future information, but is really writing for effect upon the minds of other people.

Dates. — It is essential to the honesty and truthfulness of a diary that the date of an entry should be that on which the entry is actually made. Inexperienced persons, in keeping a diary, sometimes omit making any record for several days, and then, on some day when they have leisure or inclination, make one job of it, and fill up the missing days from memory. This is to make the whole record valueless, either for themselves or for any one else.

Blank Days. — If, on any particular day, no record is made, let the day stand blank. Such blanks are no blemish to a diary; the best diaries often have them. In making the record of a particular day, the writer may, if he chooses, register his recollections of what

took place on previous days, but let them be entered as recollections. The inexorable rule for a diary, from which there should be no exception, is that each entry have a date, and that the date mark truthfully the time of the writing.

The Place. — Persons who keep a diary will likewise find it of great value to themselves to register the place where, as well as the time when, each entry is made. Accuracy and particularity in regard to facts are indeed the essential points in the composition of a diary.

III. NEWS.

Next to writing letters, there is, in modern times, no species of composition of which so much is done as News writing.

Amount. — The innumerable items which fill the news columns of the daily and weekly papers are enormous in amount, and constitute the chief reading of the public — the daily bread of our literary life.

Literary Character. —The literature of the news columns is not, perhaps, of a very high character; yet that it is a part of the literature of the day cannot well be denied, and the rules which should govern it ought not to be entirely ignored in any work professing to treat of the various kinds of composition in actual use.

The True Medium. — News items are for the most part written in haste. The writers have not time to correct and prune their composition as other writers have. Personally, therefore, they are not held to as strict an account as other writers are, for general accuracy of diction and style. Yet every reader is sensible of the difference between a paragraph of news correctly written and one incorrectly written, and by the exercise of only a moderate degree of attention, the writers of these paragraphs could certainly avoid most of the glaring errors which now mar their work.

Things to be Aimed at. — The chief excellencies of style to be cultivated by the writer of news are *accuracy*, *condensation*, and *perspicuity*. The higher graces of style, such as those growing out of the use of rhetorical figures, lie in a different plane. The news writer has not the leisure for such ornaments, nor, if he had, would their use be in accordance with good taste. What the reader requires of

him is simply a statement of facts, and this statement should aim at the three qualities just named.

1. **Accuracy.**—By this I do not here refer to the truth of the facts stated. That is a question of morals, not of style. What I mean is that the language should be accurate; that it should convey the meaning which the writer intends.

Sources of Mistake. — News writers err in this respect partly from an inaccurate use of words, and partly from an inaccurate construction of sentences. Thus:

In reporting a man's death, if the newsman happens to be one of those ambitious of fine writing, he will tell us of the man's "demise," which is something quite different from what he intended.

Another reporter, who is careless in construction, speaks of "inventing a ballot-box arrangement which cannot be stuffed," though how an arrangement is to be stuffed is something of a mystery.

Another tells us of "a mad dog which was killed after several other dogs had been bitten by Eli Beck." He meant to say that the dog was killed by Eli Beck. What he does say is that the other dogs were bitten by that gentleman.

"The Military Committee did not report against Mr. B., of Tennessee, for selling his cadetship to-day." The reporter meant to say, "The Committee did not report to-day."

The portions of rhetoric which are particularly important for correcting inaccuracies of this kind are the chapters on Diction and Sentences.

2. **Condensation.**—By this it is not meant that the news writer should suppress the particulars which give body and substance to a statement of facts. These particulars are usually exactly what the reader wants; and the best reporter, in any case of special interest, is generally the one who can gather and give these particulars with the greatest minuteness.

What is Meant. — The condensation required of the reporter refers to the number of words used in expressing any particular item of information. An expert will express the item fully in about half the number of words used by a bungler, and the report will increase in vividness and sparkle in consequence of this condensation. The unnecessary expletives with which a news paragraph is so often

swelled out into forbidding proportions originate in bad taste and conceit. The writers pelt the public with inflated bladders, when they should use solid shot.

A Safe Rule. — A beginner in this species of composition will find it a safe rule, after having written a paragraph, to go over it and strike out on an average about one-half the words. Any one who has not given the subject some attention will be surprised at the skill in condensation acquired by some of the newspaper reporters, as well as at the want of skill manifested by others.

3. Perspicuity. — People read news in haste; the most imperative demand of the writer, therefore, is clearness. The meaning should be so plain that "he may run that readeth it."

Different from other Reading. — There are times, indeed, when men find pleasure in solving the mystery of some hard sentence in Latin or Greek, or in finding out the meaning, if there is any, in some orphic saying of Emerson. But no one is ever in this mood over his morning newspaper. What it has to tell us in the way of news must be told in the clearest and most straightforward manner.

How Obtained. — This clearness is to be obtained chiefly by skill in the construction of sentences. As this topic has been fully treated elsewhere, the reader is referred for further information to the chapter on that subject.

A Serious Fault. — The most serious fault of style among news writers, at the present day, is their propensity to indulge in the use of slang words and phrases. This mistake of slang for wit is a sore evil. It may not perhaps lead to a deterioration of the language, as many fear; for the fault is too glaring and offensive to lead to general imitation. But it is a serious drawback to the pleasure with which one opens his paper for information in regard to the news of the day. Slang is next door to ribaldry, and neither of them is pleasant company at the breakfast table.

IV. EDITORIALS.

In the arrangement of a modern newspaper — and the same is true to some extent in magazines — a portion of the space is reserved for the expression of the opinions of the

editor or editors, on the current topics of the day. The paragraphs thus written are one of the peculiar products of modern times, and form a noticeable species of prose composition.

Order of Composition. — The style suited for the editorial columns is not only of a high order of composition, but is one peculiar to itself. A first-class editorial admits, indeed, of almost every grace and excellence of style known to rhetoric. But one may have all these excellencies, may be a first-class writer in many other departments of literature, and yet not succeed as a writer of editorials.

Not Impersonal Truth. — An editorial is not an essay, or a dissertation; not a mere tissue of abstract, impersonal truths. On the contrary, it comes to us permeated, through and through, with the personality of the writer. Whatever ability, knowledge, wit, or wisdom has been shown by the paper, is supposed to exist in some unseen oracle who sits veiled behind the mysterious "we," and who puts himself forth as a public teacher and guide. The opinions expressed have an added weight from being given as *his*, — the opinions of this unknown, all-knowing Editor.

Editor's Estimate of his Own Position. — An important requisite, therefore, in a writer of editorials, is the ability rightly to conceive of himself as being placed in this responsible position of a public teacher. He must know how to use with vigor, and yet with discretion, a certain form of self-assertion. It is not, however, the mere use of "we" that makes a piece of composition an editorial. The best editorials employ this formula very sparingly, and sometimes omit it altogether. But the writer, in penning such articles, conceives himself as one set to teach. His business is to give his opinions, and that for the express purpose of influencing the opinions of others.

Editorials and News. — From this general description, it will be seen at once how different is the business of writing editorials from that of writing news. The one simply records the facts of the day; the other discusses those facts, and expresses opinions about them, commending or condemning, explaining or defending, persuading and exhorting, assigning causes and suggesting remedies. The one writes with special reference to clearness, accuracy, and brevity; the other calls to his aid all the graces and arts of the most finished

rhetoric, and needs for his task a knowledge as varied as the entire range of subjects embraced in the scope of his paper.

Fame, in its highest sense, is rarely, if ever, attained by writing editorials. Yet to write editorials of the best class requires a degree and variety of talent, which, if employed in other kinds of writing, would ensure high and lasting fame.

V. REVIEWS.

Reviews are of the nature of editorials, only much more extended. A review is a very long editorial. It is an article of many pages, giving the opinions of a monthly or a quarterly magazine, instead of an article of a column or part of a column, giving the opinions of a weekly or a daily paper.

An Organ. — The magazine, like the paper, is the organ of a certain set of opinions. Its office is to propagate and enforce those opinions, but in doing so it enters more largely into the details of argument and explanation.

Description. — Reviews, like editorials, embrace almost every variety of subject. They are commonly, though not always, based upon some book. They sometimes examine the book merely, sometimes the subject treated of in the book, and often they discuss first the book and then some subject discussed in the book, or suggested by it.

Macaulay's Article on Milton. — Macaulay's celebrated article in the Edinburgh Review, in 1825, on the occasion of the recovery of a lost work of Milton's, is a good illustration of the kind of review just named. The reviewer, in the first few paragraphs, gives a brief, but comprehensive and sufficiently critical judgment of the book or essay whose title is quoted, and then takes occasion to go on and give a general review of the character of Milton as an author and a man. The following are the introductory paragraphs:

Towards the close of the year 1823, Mr. Lemon, Deputy Keeper of the State Papers, in the course of his researches among the presses of his office, met with a large Latin manuscript. With it were found corrected copies of the foreign despatches written by Milton, while he filled the office of Secretary, and several papers relating to the Popish Trials and the Rye-House Plot. The whole was wrapped up in an envelope superscribed, "To Mr. Skinner, Merchant." On examination, the large manuscript proved to be the long-lost Essay on the Doctrines of Christianity, which, according to Wood and Toland, Milton finished after the Restoration, and deposited with Cyriac Skinner.

Skinner, it is well known, held the same political opinions with his illustrious friend. It is therefore probable, as Mr. Lemon conjectures, that he may have fallen under the suspicions of the Government during that persecution of the Whigs which followed the dissolution of the Oxford Parliament, and that, in consequence of a general seizure of his papers, this work may have been brought to the office in which it had been found. But whatever the adventures of the manuscript may have been, no doubt can exist that it is a genuine relic of the great poet.

Mr. Sumner, who was commanded by his majesty to edit and translate the treatise, has acquitted himself of this task in a manner honorable to his talents and to his character. His version is not, indeed, very easy or elegant, but it is entitled to the praise of clearness and fidelity. His notes abound with interesting quotations, and have the rare merit of really elucidating the text. The preface is evidently the work of a sensible and candid man; firm in his own religious opinions, and tolerant towards those of others.

The book itself will not add much to the fame of Milton. It is, like all his Latin works, well written, though not exactly in the style of the prize essays of Oxford and Cambridge. There is no elaborate imitation of classical antiquity; no scrupulous purity; none of the ceremonial cleanness which characterizes the diction of our academical Pharisees. He does not attempt to polish and brighten his composition into the Ciceronian gloss and brilliancy. He does not, in short, sacrifice sense and spirit to pedantic refinements. The nature of his subject compelled him to use many words

"That would have made Quintilian stare and gasp."

But he writes with as much ease and freedom as if Latin were his mother tongue, and where he is least happy his failure seems to arise from the carelessness of a native, not from the ignorance of a foreigner. What Denham, with great felicity, says of Cowley, may be applied to him. He wears the garb but not the clothes of the ancients.

Throughout the volume are discernible the traces of a powerful and independent mind, emancipated from the influence of authority, and devoted to the search of truth. He professes to form his system from the Bible alone, and his digest of Scriptural texts is certainly among the best that have appeared. But he is not always so happy in his inferences as in his citations.

Some of the heterodox opinions which he avows seem to have excited considerable amazement, particularly his Arianism and his notions on the subject of polygamy. Yet we can scarcely conceive that any person could have read the Paradise Lost without suspecting him of the former. Nor do we think that any reader, acquainted with the history of his life, ought to be much startled at the latter. The opinions which he has expressed respecting the nature of the Deity, the eternity of matter, and the observation of the Sabbath, might, we think, have caused more just surprise.

But we will not go into the discussion of these points. The book, were it far more orthodox or far more heretical than it is, would not much edify or corrupt the present generation. The men of our time are not to be converted or perverted by quartos. A few more days and this Essay will follow the *Defensio Populi* to the dust and silence of the upper shelf. The name of its author, and the remarkable circumstances attending its publication, will secure to it a certain degree of attention. For a month or two it will occupy a few minutes of chat in every drawing-room, and a few columns in every magazine, and it will then, to borrow the elegant language of the play-bills, be withdrawn to make room for the forthcoming novelties.

We wish, however, to avail ourselves of the interest, transient as it may be, which this work has excited. The dexterous Capuchins never choose to preach on the life

and miracles of a saint till they have awakened the devotional feelings of their auditors by exhibiting some relic of him — a thread of his garment, a lock of his hair, or a drop of his blood. On the same principle we intend to take advantage of the late interesting discovery, and, while this memorial of a great and good man is still in the hands of all, to say something of his moral and intellectual qualities. Nor, we are convinced, will the severest of our readers blame us, if, on an occasion like the present, we turn for a short time from the topics of the day to commemorate, in all love and reverence, the genius and virtues of John Milton, the poet, the statesman, the philosopher, the glory of English literature, the champion and the martyr of English liberty.

Nothing better in the way of general review of character has ever been written in English than the essay on Milton which follows, unless it be some of the other reviews by the same author.

Macaulay as a Reviewer. — His works in this line are indeed models for study, and have given the author a world-wide reputation. Macaulay is indeed the prince of reviewers, and his reviews alone are a monument of genius, entitling him to lasting fame. The most remarkable, besides the review on Milton, are those on Dryden, Bacon, Warren Hastings, and Boswell's Life of Johnson.

Among other English authors who have attained special celebrity as writers of reviews may be named Jeffrey, Sidney Smith, Brougham, and Gifford.

Reviews, as a distinct species of English literature, may be dated from the establishment of the Edinburgh Review, in 1802.

VI. ESSAYS.

Different from Reviews. — Essays differ in some respects from reviews. A review, like an editorial, expresses the opinions of some acknowledged representative organ, and its utterances have, besides their own inherent value, whatever weight of authority has been acquired by that organ. But an essay stands solely on its own merits. It is in form entirely impersonal, or if the author introduces himself at all, it is in the singular, "I," not with the editorial "we."

Other Differences. — An essay rarely bases its remarks upon a book. On the contrary, it begins usually with a subject, and if books are brought in at all, it is only incidentally, and by way of reference or quotation. Essays treat a subject in a more formal and systematic manner than reviews do, and are divided into regular, numbered heads, chapters, sections, and so forth, which is rarely, if ever, the case with reviews.

Resemblances. — While there are these slight differences between essays and reviews, there are between them many more points of resemblance. The difference, indeed, is in form rather than in substance. Substantially, a large part of the best reviews in the language, as for instance a majority of those written by Macaulay, are essays.

Number of Essayists. — The number of essayists is almost identical with that of writers, for essays are written by almost every one who is engaged in any of the other kinds of authorship. Some few authors, indeed, have limited their writings to essays. They are essayists and nothing else. But the great majority of essays which have swelled the volume of our literature, have been written by those whose main work was in some other vein, as historians, biographers, poets, and so forth.

Mode of Publication. — Essays now usually appear first as contributions to magazines. After publication in this form, they are sometimes collected and published in separate volumes. Mr. Whipple and Mr. Tuckerman have published several such volumes, which may be safely commended to the notice of any reader who desires to become acquainted with this class of writings. The best essays, by far, however, which have appeared in our recent literature, are those by Lowell, in a volume entitled "Among My Books."

Size. — Essays vary in size, from the brief attempts produced as school exercises, to elaborate and lengthened works, covering sometimes several hundred printed pages.

VII. TREATISES.

A Treatise is a written discourse or composition on some subject, setting forth its principles in a systematic and orderly manner.

Different from Essays. — Treatises differ from essays mainly in being more formal and scientific. They are more frequently divided, than essays are, into regular chapters, sections, sub-sections, and so on.

More Complete. — Another point of difference is, that an essay may select for remark particular parts of a subject, while a treatise is expected to embrace the whole subject. An essay on architecture, for instance, might merely show the uses of architecture, or might

advocate the superiority of the Gothic over the classic, or might discuss any one or more of a hundred points connected with the subject; but a treatise on architecture would be required to go over the whole subject in all its varieties and subdivisions.

Difference of Style. — Treatises are usually plain in style, rarely admitting of any kind of figures of speech, or rhetorical ornament, while essays abound in ornaments and figures, and give full opportunity for the use of every kind of rhetorical beauty.

Difference of Subject. — Essays more commonly refer to some of the fine arts, or to subjects which are not capable of, or have not yet been reduced to, a scientific classification; treatises are usually upon some definite branch of science, as astronomy, botany, algebra, logic, metaphysics, theology, and the like.

Impersonal. — A treatise is comparatively impersonal, setting forth the bare facts and truths of the subject; in an essay, as in an editorial, the thoughts are more or less tinctured with the personality of the writer. A treatise is usually an exposition of certain truths; an essay, the advocacy of certain opinions.

Text Books, whether those for scientific reference, or those for study in schools and seminaries of learning, are treatises. This branch of literature, though not unknown to the ancients, has received an enormous development in modern times, and especially within the last fifty years.

VIII. TRAVELS.

Books of travel come nearer to diaries than to any other kind of writing.

Compared with a Diary. — A book of travel usually contains a record of things seen or done from day to day, and in that respect is like a diary. But, on the other hand, travels are written, not to assist the memory of the writer, but avowedly for the information of others, and this will naturally affect the style.

Accuracy. — The traveller, like the diarist, is under a special obligation of accuracy in regard to dates, and indeed to facts generally. That which gives the chief value to a book of travel is the information which it contains. It tells the reader things which he cannot see for himself. The traveller is in the witness-box, and we look to him for the exact truth.

Other Qualities. — While accuracy is the first quality demanded in travels, they admit freely all the other graces of style. Some of the travellers of the present day are very successful as humorists, and their books abound in passages of eloquent description and exciting narrative. But it is hardly to be expected of works written in the haste and excitement of actual travel, — and unless so written they want some of that freshness and truth which are their highest charm, — that they should have that entire finish of style which we demand in works written under circumstances of more deliberation.

Travels are often written in the form of letters.

IX. HISTORY.

History holds about the same rank in prose composition that the epic does in poetry. The proper office of the historian is to record important events for the instruction of mankind. The fundamental qualities required of him, therefore, are impartiality, fidelity, and accuracy.

The observations which follow are taken from Blair, with some unimportant alterations.

General Character of History. — It is not every record of facts that is entitled to the name of history, but such a record as enables us to apply the transactions of former ages for our own instruction. The facts ought to be momentous and important; represented in connection with their causes, traced to their effects, and unfolded in clear and distinct order. For wisdom is the great end of history. It is designed to supply the want of experience. Its object is to enlarge our views of the human character, and to give full exercise to our judgment on human affairs. It must not, therefore, be a tale, calculated to please only, and addressed to the fancy. Gravity and dignity are essential characteristics of history; no light ornaments are to be employed, no flippancy of style, no quaintness of wit. But the writer must sustain the character of a wise man, writing for the instruction of posterity, one who has studied to inform himself well, who has pondered his subject with care, and addresses himself to our judgment rather than to our imagination. At the same time, historical writing is by no means inconsistent with ornamented and spirited narration. It admits of much high ornament and elegance; but the ornaments must be always consistent with dignity; they

should not appear to be sought after, but to rise naturally from a mind animated by the events which it records.

Unity of Subject. — In the conduct and management of his subject, the first thing requisite in an historian, is to give it as much unity as possible; that is, his history should not consist of separate, unconnected parts merely, but should be bound together by some connecting principle, which shall make the impression on the mind of something that is one, whole, and entire. It is inconceivable how great an effect this, when happily executed, has upon the reader, and it is surprising that some able writers of history have not attended to it more. Whether pleasure or instruction be the end sought by the study of history, either of them is enjoyed to much greater advantage when the mind has always before it the progress of some one great plan or system of action — when there is some point or centre, to which we can refer the various facts related by the historian.

Complex Subjects. — In general histories, which record the affairs of a whole nation or empire throughout several ages, this unity is necessarily imperfect. Yet, even there, some degree of it can be preserved by a skilful writer. For though the whole, taken together, be very complex, yet the great constituent parts of it form so many subordinate wholes when taken by themselves; each of which can be treated both as complete within itself, and as connected with what goes before and follows. In the history of a monarchy, for instance, every reign should have its own unity — a beginning, a middle, and an end, to the system of affairs; while at the same time, we are taught to discern how that system of affairs rose from the preceding, and how it is inserted into what follows.

Chronological Order. — The historian must not indeed neglect chronological order, with a view to render his narration agreeable. He must give a distinct account of the dates, and of the coincidence of facts. But he is not under the necessity of breaking off always in the middle of transactions in order to inform us of what was happening elsewhere at the same time. He discovers no art, if he cannot form some connection among the affairs which he relates, so as to introduce them in a proper train. He will soon tire the reader if he goes on recording, in strict chronological order, a multitude of separate transactions, connected by nothing else but their happening at the same time.

Qualities of Historical Narration. — Let us next proceed to consider the proper qualities of historical narration. The first virtue of his-

torical narration is clearness, order, and due connection. To attain this the historian must be completely master of his subject; he must see the whole as at one view, and comprehend the chain and dependence of all its parts, that he may introduce everything in its proper place, that he may lead us smoothly along the track of affairs which are recorded, and may always give us the satisfaction of seeing how one event arises out of another.

Keeping up the Connection. — Nothing tries an historian's abilities more, than so to lay his train beforehand, as to make us pass naturally and agreeably from one part of his subject to another; to employ no clumsy and awkward junctures; and to contrive ways and means of forming some union among transactions which seem to be most widely separated from one another.

Gravity of Style. — In the next place, as history is a very dignified species of composition, gravity must always be maintained in the narration. There must be no meanness or vulgarity in the style; no quaint or colloquial phrases; no affectation of pertness or of wit. The smart or the sneering manner of telling a story is inconsistent with the historical character. I do not say that an historian is never to let himself down. He may sometimes do it with propriety, in order to diversify the train of his narration, which, if it be perfectly uniform, is apt to become tiresome. But he should be careful never to descend too far, and on occasions where a light or ludicrous anecdote is proper to be recorded, it is generally better to throw it into a note than to hazard becoming too familiar by introducing it into the body of the work.

Dulness to be Avoided. — But an historian may possess these qualities of being perspicuous, distinct, and grave, and may notwithstanding be a dull writer, in which case we shall reap little benefit from his labors. We shall read him without pleasure, or, most probably, we shall give over reading him at all. He must, therefore, study to render his narration interesting.

How to Keep up the Interest. — An historian that would interest us must know when to be concise, and where he ought to enlarge; passing concisely over slight and unimportant events, but dwelling on such as are striking and considerable in their nature, so pregnant with consequences; preparing beforehand our attention to them, and bringing them forth into the most full and conspicuous light. He must also attend to a proper selection of the circumstances belonging to those events which he chooses to relate fully. General facts

make a slight impression on the mind. It is by means of circumstances and particulars properly chosen that a narration becomes interesting and affecting to the reader. These give life, body, and coloring to the recital of facts, and enable us to behold them as present and passing before our eyes. It is this employment of circumstances in narration that is properly termed historical painting.

Delineation of Characters. — The drawing of characters is one of the most splendid, and at the same time one of the most difficult, ornaments of historical composition. For characters are generally considered as professed exhibitions of fine writing, and an historian who seeks to shine in them is frequently in danger of carrying refinement to excess, from a desire of appearing very profound and penetrating. He brings together so many contrasts, and subtle oppositions of qualities, that we are rather dazzled with sparkling expressions than entertained with any clear conception of a human character. A writer who would characterize in an instructive and masterly manner should be simple in his style, and should avoid all quaintness and affectation, at the same time not contenting himself with giving us general outlines, but descending into those peculiarities which mark a character in its most strong and distinctive features.

Sound Morals to be Enforced. — As history is a species of writing designed for the instruction of mankind, sound morality should always reign in it. Both in describing characters and in relating transactions, the author should always show himself to be on the side of virtue. To deliver moral instruction in a formal manner, falls not within his province, but both as a good man and a good writer, we expect that he should discover sentiments of respect for virtue, and an indignation at flagrant vice. To appear neutral and indifferent with respect to good and bad characters, and to affect a crafty and political, rather than a moral turn of thought, will, besides other bad effects, derogate greatly from the weight of historical composition, and will render the strain of it much more cold and uninteresting. We are always most interested in the transactions which are going on when our sympathy is awakened by the story, and when we become engaged in the fate of the actors. But this effect can never be produced by a writer who is deficient in sensibility and moral feeling.

Annals. — Annals are an inferior kind of history. A book

of annals is a collection of facts arranged in strict chronological order.

Annals rather contain the materials of history than constitute history itself. The chief qualities required in a writer of annals is that he be clear, accurate, and complete.

Memoirs. — Memoirs also are a species of historical writing, though not strictly constituting history.

Less Complete. — The writer of memoirs does not pretend to give a complete account of transactions, but only to relate such portions of them as he himself had access to, or had something to do with. We do not expect from him the same profound research, or the same varied information, that we expect from the historian.

Less Dignified. — The writer is not held to the same unvarying gravity and dignity, or to the same impersonal style of narration that is required in history. He may indulge in familiar anecdotes and pleasantry, and may freely mix up himself and his own personal affairs with the public affairs which he commemorates. Memoirs are, in fact, of the nature of reminiscences. They are a testimony by an eye-witness. Hence they have a double character. They are usually very entertaining to be read by themselves, and they furnish to the regular historian one of his most valuable storehouses of materials.

Biography.—A biography is the history of one individual. Biography is, therefore, a species of historical composition.

Different from History. — Biography differs from history proper, not only in being thus limited in its range, but also in being less stately and formal. In this latter respect biography corresponds with memoirs, descending to the particulars of private life and to familiar incidents.

Different from Memoirs. — Biography differs, on the other hand, from memoirs, in being complete in itself. It is no objection to memoirs that they are fragmentary, containing only selected portions of the transactions commemorated. But a biography of a man is expected to give his whole life, just as the history of a nation or of a period is expected to give its whole history.

Autobiography is a biography of a person written by himself.

X. FICTION.

A Fiction is a story made up of incidents invented for the purpose.

Its Prevalence. — Fictitious writing has existed in all ages of the world, and in nearly all departments of literature, but it has received its greatest enlargement in the present age. The works of fiction now produced exceed in number those of any other class, if, indeed, they do not equal those of all other classes combined. Fully one-half of all the reading done by the community is the reading of fiction.

Names. — The names most commonly given to works of fiction are Novels and Romances. These terms are for the most part used indiscriminately, though romances more strictly mean a class of fiction in which the manners, incidents, and sentiments are of a rather extravagant kind.

Kinds. — Novels are divided into two leading classes, historical and domestic.

Historical Novels are those in which the events of history are introduced, and historical persons are represented as talking and acting. The most celebrated historical novels are those of Sir Walter Scott. The historical novel may be made very interesting, and may help the dull and unimaginative reader in forming a more distinct conception of past events, but it is very unsafe as a guide in studying history. The novelist naturally shapes the facts to suit his story, instead of shaping his story to suit the facts. The great mass of novels, however, are of a domestic character, the incidents being such as occur in private life.

Appeal to Curiosity. — The novelist relies for the interest of his story, first and mainly, upon the curiosity of the reader. The incidents being of the writer's own creation, he contrives so to arrange them as to conceal from his readers the issue of the affair until the very end of the story. If the novelist were to begin his story by acquainting his readers at the outset with the issue of the whole, so that we should know from the first who is to be married or killed, and how things generally are to turn out, which is in the main our condition in sitting down to read history or biography, an epic, or a play, it is safe to say that not one novel in a hundred would ever be read.

Other Means. — Curiosity, however, is not the only means on which the novelist relies to secure readers. The incidents and the characters being entirely of his own creation, he can, if skilful enough, make them of the kind which will be in themselves pleasing and attractive, and he can use at will all those advantages of combination and contrast which tend to heighten the effect.

Delineation of Character. — Another great source of interest in novels is the opportunity they give for the delineation of character. In history the writer must take his characters as he finds them. In fiction the writer creates his characters. He clothes them with such qualities as he pleases, and then creates for them circumstances which enable them to act out these qualities in the sight of the reader. Such a mental process, that is, obtaining a clear conception of a character, and then seeing that character developed in action before our eyes, is always a source of pleasure, and the novelist has a field for the employment of it, bounded only by his own faculties of conception and invention.

General Effect. — The greater part of the fiction now published and read has no other object than mere pleasure, and that of a very low kind. Novels of this sort have a debasing effect upon the public mind. The reading of them is a mere mental dissipation, unfitting the reader both for reading of a more elevated kind, and for the active duties of life.

Effect on the Memory. — I give it, too, as my opinion, the result of a long course of observation, in a profession peculiarly fitted for such a purpose, that much and indiscriminate novel-reading has a most disastrous effect upon the memory. Indeed, I am not sure that the debilitating effect upon the mental faculties is not a more serious evil even than its relaxing influence upon the conscience and the moral sensibilities.

Novels of a Higher Aim. — A good many novels have a higher aim, being intended by their authors to disseminate theories of life and morals, and even of religion. Dickens's novels, for instance, are aimed mainly at social vices, and so efficiently has he propagated his opinions on these subjects, by means of his fictions, that he has created a strong public sentiment in favor of his social views.

Religious Fiction. — No inconsiderable part of the fiction now produced has for its professed object the inculcation of religious truth. Nine-tenths of all the religious books written for children are fictions of this kind. The Sunday-school books, of which not less than three

or four millions are read every week in the United States alone, are almost exclusively fictions. The subject demands the serious consideration of those intrusted with the religious training of the young.

XI. DISCOURSES.

A Discourse differs from the other kinds of composition which have been described, in that it is intended to be read or spoken to the persons addressed, instead of being read by them.

In an essay, a review, or a history, the writer prepares something which others are to read for themselves. In a discourse of any kind he prepares something which he intends himself to read or speak to others. Discourses which have been written may, of course, be read by any one, as well as by the writer. But that is not their primary intention. They are in the form of an address to be presented by the author to an audience.

Kinds of Discourse. — The principal kinds of discourses are Orations, Addresses, Sermons, Lectures, and Speeches.

Orations. — An Oration is a discourse of the most formal and elaborate kind.

Occasions. — An Oration is generally in commemoration of some important public event, or in eulogy of some distinguished person, or on an occasion of some kind justifying the most deliberate and careful preparation. An oration, therefore, more than any other kind of discourse, must have a full and rounded completeness as a work of art. The most finished specimen, probably, of an oration, in recent times, was the eulogy on Washington, by Edward Everett.

Addresses. — An Address is a discourse nearly akin to an oration, but somewhat less formal in character, and much less restricted in regard to the occasion and the subject.

Occasions.—One may deliver an address on almost any occasion, and on every variety of subject, lowly or lofty. The Governor of a State, the President of a College, or the Chairman of a political meeting, on entering upon the duties of his office, usually delivers an address.

College Addresses. — Perhaps, in the United States, the kind of address which has received most attention is that of which we have

annually so many examples at our College Commencements. I refer not to the speeches of the graduating classes, but to those delivered before the literary societies of the College, and on their invitation, by graduates of high standing in the various professions.

Sermons. — A Sermon is a formal discourse by a clergyman, intended for religious instruction, and founded usually on some passage of Scripture.

Sermons are too well known to require further description.

Lectures. — A Lecture is a discourse intended primarily for instruction, and on any subject, secular or religious.

Kinds of Lectures. — Lectures may be conveniently divided into three different kinds, namely: 1. Those delivered in schools, colleges, and other institutions of learning, for the direct purpose of instructing a class. 2. Those delivered in churches, usually on some week-day evening, for the purpose of religious instruction and exhortation, and less formal than a sermon. 3. Those delivered before a popular audience, on some secular subject, and intended partly to entertain, and partly to instruct.

Lectures so called. — There is a class of public performances, whose sole object is to create amusement, and that not of the most elevated kind. These are sometimes called lectures, but they have no legitimate claim to the title, any more than the performances of a band of negro minstrels.

Speeches. — Every kind of discourse is in some sense a speech. But the term Speech is often used in a special and restricted sense. In this sense it differs from the other kinds of discourse in being always intended to be spoken, while the others are mainly intended to be read; in not being intended for instruction, as the others mostly are; and in not being limited to any particular subject or occasion.

Occasions. — The most common places for speech-making are courts of justice, legislative assemblies, and popular conventions of various kinds, political, educational, and religious.

Speeches are usually delivered extemporaneously, that is, they are composed at the time and in the act of delivery, though they may be, and often are, composed beforehand and committed to memory.

The kinds of discourse here enumerated by no means exhaust the subject. They include, however, the principal varieties, and are sufficiently comprehensive for the present purpose.

General Principles. — In the construction of all the more formal kinds of discourse, certain general principles are to be observed. These are the following:

1. **Unity.** — A Discourse which is to produce a profound impression must maintain a certain unity of subject. This is as important in a public discourse as it is in an epic poem.

Explanation. — A speaker does not infringe upon the unity of his discourse by introducing a variety of topics, provided all those topics have some common bond of union, connecting and subordinating them all to one leading thought or purpose. A man might in one lecture, without serious distraction of the minds of his audience, discourse on Bryant, Longfellow, Whittier, and Boker, because they are all poets, all Americans, and all contemporaries, and he might use them to illustrate some one general topic in literature, or literary history. But were he to attempt in the same lecture to discuss Bryant's Thanatopsis, the character of Wellington, and the discovery of gunpowder, he would assuredly distract the minds of his audience, and weaken the effect of whatever he had to say.

2. **Adaptation to the Audience.** — In a Discourse to be read or spoken to others, we must, both in the subject selected and in the manner of treating it, have reference to the character of the persons addressed.

Different from a Treatise. — Discourses differ in this respect from ordinary treatises, in which the author has to look at his subject only. A man might with propriety lecture on differential calculus to a company of savans or to an advanced class in college, but he could hardly do so to a mixed popular assembly. Whoever wishes to succeed as a lecturer, or as a speaker of any kind, must study his audience as well as his subject, and adapt his discourse both to the occasion and the hearers.

3. **Symmetry.** — A Discourse is symmetrical when it has all the parts belonging to such a production, and these parts are all in due order and correlation.

Parts of a Discourse. — The parts properly belonging to a formal discourse are — 1. The Introduction. 2. The Statement of the Subject. 3. The Main Discourse. 4. The Conclusion. On each of these a few observations will be made.

1. **The Introduction.** — A formal introduction or exordium is not always required. Its object, when used, is, first, to conciliate the goodwill of the hearers; secondly, to gain their attention; thirdly, to make them open to conviction by removing any prejudices or prepossessions they may have against the topic or the cause which we are about to present. As a good introduction is one of the most important, so it is one of the most difficult parts of a discourse.

Things to be Observed. — The rules to be observed in regard to it are: first, that it be easy and natural, arising from the subject itself; secondly, that it be expressed with more than usual accuracy and care, as the hearers are never in so critical a mood as then; thirdly, that it have an air of modesty, which in the beginning of a discourse is especially prepossessing; fourthly, that it should be calm and moderate, the audience being not yet prepared for anything strong and vehement; fifthly, that it should not anticipate any of the main points of the discourse, and thus deprive them of the advantage of novelty, when they are brought forward for consideration.

2. **The Statement.** — When by a good introduction a speaker has done what he can to gain for himself and his subject a favorable hearing, his next business is to state the subject of his discourse. The only rule to be observed in regard to this is that the subject should be stated in few and simple words, and with the utmost possible clearness.

3. **The Main Discourse.** — Writers on rhetoric have made here many subdivisions, such as the explication or narration, the division, the argumentative part, and the pathetic part, and under each of these they have laid down almost numberless rules. But the utility of such rules and divisions is very much doubted. Each man must of necessity be left to his own judgment and powers of invention as to the best manner of constructing the body of his discourse. No two topics ordinarily are to be handled precisely alike; no two writers handle the same topic exactly in the same way; no writer himself handles a topic in the same way under different circumstances.

4. **The Conclusion.** — The Conclusion or Peroration of a discourse, like the Introduction, requires special care. The object in the conclusion is to leave as strong an impression as possible upon the minds of the audience.

How Done.—Sometimes this is done by reserving to the last the strongest part or head of the discourse and ending with it. Sometimes the speaker gives a brief and striking summary of the whole discourse. The main thing to be observed is to hit upon the precise time for bringing the discourse to a point. If this is done too abruptly, it leaves the hearers expectant and dissatisfied. If, when the discourse seems ended and the hearers are looking for the close, the speaker continues turning round and round the point, without coming to a pause, the audience become restless and tired. There are indeed very few speakers that know how or when to stop.

PART II.

INVENTION.

In the Introduction to the present Treatise, it was remarked that Rhetoric, or the Art of Discourse, is naturally divided into two parts, Invention and Style. Logically, Invention would seem to come first, and Style afterwards. For practical convenience, however, this arrangement has been reversed, and Style has been treated of first.

Invention, as used in Rhetoric, means finding out what to say.

Invention is divided into two branches: 1. Storing the mind with knowledge; 2. Selecting from this general storehouse the thoughts needed for any particular occasion.

Storing the Mind. — The first of these belongs to education and general intellectual culture, rather than to Rhetoric. If one is to write on any given subject, he can, of course, know better what to say, if he is a man of profound and varied knowledge.

Mistake of the Older Writers. — Hence, some of the ancient writers on this subject included under Rhetoric the whole circle of the sciences. But this is to mistake entirely the nature and design of Rhetoric. In order to the practice of this art we need, indeed, varied knowledge, just as we need boards and beams and other materials in order to practise the art of carpentry. It is not a part of the art of carpentry, however, to create these materials; but, the materials being already in existence and in possession, carpentry, having to make some particular structure, finds out which of these materials will be needed for the occasion.

The Office of Invention. — Somewhat similar to this is the office of Invention in rhetoric. When one undertakes to discourse on any particular point,

he must hunt up thoughts in regard to it; and these he will find, partly in his already acquired knowledge, and partly by special study for the occasion; and the more comprehensive is his general knowledge and education, the less of this special study will he have to make when finding materials for discourse.

Comparative Importance. — Invention is, from the necessity of the case, of more importance than Style. It is more important surely to have something of substantial interest and value to say, than to be able to trick out vapid nothings in forms of grace and elegance.

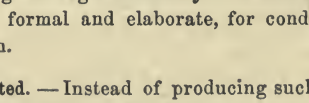
Difficulty. — As invention is the more important of the two, so it is incomparably the more difficult. Indeed, as to its principal functions, it is not in the power of mere rhetoric to supply what is needed. Invention, except in its lowest and most mechanical details, is not a thing to be taught. It is a part of one's native endowment, and of his general intellectual accumulations. To gather and muster the materials for an essay, as Macaulay would have done, one needs Macaulay's genius and Macaulay's learning. No amount or ingenuity of pumping will draw water from a well that is dry.

The Great Desideratum. — So far as human efforts are concerned, the first and great thing that is needed, in order to be able to produce thoughts which shall be valuable and interesting, is to acquire extensive knowledge and thorough mental discipline, and this is to be accomplished, as already said, by general education and study, not by the application of rhetorical rules.

A Help. — While freely conceding this point, I yet think it is in the power of the rhetorical art to help considerably the beginner in the use of such materials as he has. To furnish some such help is the object of the chapters which follow.

Ancient Mode. — The ancient writers on rhetoric, and some of recent date, have given a great variety of technical rules, some of them exceedingly formal and elaborate, for conducting these processes of invention.

Mode here Adopted. — Instead of producing such a learned array of barren formulas, which, at the best, are only perplexing to the beginner in the art of composition, as they are useless to the expert, the plan here adopted is to give a series of practical examples, in illustration of the actual process of invention, beginning with such as are extremely simple, and proceeding gradually to such as are more difficult.



CHAPTER I.

Compositions on Objects.

To the Teacher.—1. The examples given in the first few pages are for beginners. If your class is already somewhat proficient in composition and in general knowledge, it will be well to skip the first chapter or two, and begin farther on in the book, where the exercises are less simple.

2. Beginners in composition, particularly if quite young, should not be allowed to write on abstract subjects, such as Happiness, Hypocrisy, Intemperance, Procrastination, and the like, but on some concrete, visible object, with which they are familiar.

3. In assigning subjects to a class, it is well at first to help them in making an outline of the things to be said about it. After this has been done for them a few times, they will have no difficulty in doing it for themselves, and finally in writing out their ideas at once, without making the preliminary outline.

4. Try to possess your pupils from the first with the idea that what they have to do is simply to express in words what they know, or what they think, about the subject proposed.

5. At first, aim only at copiousness, correcting no faults except those in grammar and punctuation, and encouraging the pupils to write freely whatever thoughts come up about the subject, and in whatever order they happen to come up.

6. When the class begin to write freely, and find no difficulty in filling a page or two with their loose remarks, then begin to criticize and correct.

7. In making these corrections, proceed with only one class of faults at a time, and correct no fault except this, until the pupils have become pretty familiar with it. Then take some other fault or excellence, and proceed in like manner.

8. After a class can write with facility and general correctness, then begin to experiment upon the use of figures and other graces of style.

Example 1.—Subject, Paper.

To the Teacher.—In assigning a subject like this to a class of young scholars, the teacher should direct their attention to the various points in regard to it, about which they will be likely to have some idea. In this way a preliminary *Outline* of the subject may be formed. Thus:

Outline.

1. General appearance of paper.
2. Its color.

3. Some of the forms in which it comes.

4. Materials of which it is usually made.

5. Some of its uses.

6. Ways in which it may be destroyed, or unfitted for use.

COMPOSITION.

1. The general appearance of paper is that of a thin, light sheet, with a smooth and uniform surface.

2. Its color is various. Sometimes it is white, sometimes pink, sometimes it has a bluish tinge, sometimes it is mottled. Indeed, it may be of any color, but most commonly it is white.

3. Paper usually comes in sheets, and these sheets are of various sizes, such as note paper, letter paper, and foolscap. These sheets are put up in small packages called quires, and the quires are put into larger packages called reams. Twenty-four sheets make a quire, and twenty quires make a ream.

4. Paper is usually made of old rags, but I believe it may be made of many other things, such as straw and bark; but I never saw a paper-mill, and, therefore, I cannot say certainly. Linen rags are said to be better than cotton rags for making paper. Men often go round from house to house to buy old rags, which they sell to the paper-makers. These rag-men never buy woollen rags for this purpose; and if the linen rags are sorted out and kept by themselves, they will bring a higher price than other rags. My mother lets me have all the rags in our house, and I keep them put away in a bag, and the money for which they are sold is mine to spend or to put into the missionary box.

5. Paper is used chiefly for writing and for printing. Compositions are written on paper. Newspapers and books are printed on paper. Bank-bills are made of paper. Paper is used for making boxes and for covering walls. Boys' kites are made of paper; so are men's collars sometimes.

6. Paper is very easily destroyed by fire. It burns sooner than almost anything else. Water also injures it badly. It is not tough like leather, but is easily torn. Paper is damaged by being rumpled. If you want your composition or your letter to look nice, you must take good care of your paper, and keep it smooth and clean. I keep my paper in a portfolio which my father gave me for a Christmas present.

To the Teacher.—In the imaginary composition given above, the paragraphs are for convenience numbered to correspond to the numbers in the outline.

Perhaps, in the first few compositions which a class may write, it may be well for them in like manner to number the topics and paragraphs. After a while, however, the practice should be discontinued.

The plan here adopted, of first making an outline of topics, and then writing something upon each topic, has the important incidental advantage of teaching beginners the difficult art of paragraphing correctly. What is written under each head or topic naturally forms a paragraph by itself, and thus the pupils easily fall into the way of dividing their matter into paragraphs according to the natural divisions of the subject.

Beginners should be encouraged, not merely to state facts on the subjects of which they write, but to mix up their own notions and feelings about these facts, as the writer of the foregoing composition has done at the close of his fourth and sixth paragraphs.

Example. — Subject, WATER.

Outline.

1. Differences between water and wood.
2. Differences between water and air.
3. Effect of extreme cold upon water.
4. Effect of extreme heat upon water.
5. Different kinds of water.
6. Benefits of water.

NOTE. — The teacher must prepare similar suggestive outlines on each subject assigned, until the class become familiar with the method, and begin to show signs of being able to make their own outlines. When they do begin thus to make outlines for themselves, the teacher will for a while find it necessary to supplement their attempts by suggestions of his own, to be added to theirs. He must exercise his discretion as to how long this help should be continued, and when the pupils should be required to make the entire outline without help.

The preparation of this outline is of the very essence of invention. It sets the pupil at once to thinking — to gathering thoughts, instead of putting together mere words. The outline, therefore, should be a leading portion of the exercise for a long time, and should in each case be submitted to the teacher for inspection and comment, before the composition is written.

ADDITIONAL SUBJECTS.

Fire,	Air,	Wood,
Iron,	Leather,	Chalk,
Grass,	Houses,	Dogs,
Bricks,	Skates,	Dolls,
Flowers,	Fruits,	Penknives,

NOTE. — Children should continue for some time to write on subjects like these — natural objects with which they are daily familiar. In writing upon those topics, however, they should be continually stimulated to do something more than merely

give a dry, semi-scientific enumeration of the qualities and properties of the object described. Let them, on the contrary, freely mix up their own personality in the matter, telling what particular kind of dolls, or skates, or dogs they like, who was burned by the fire, who fell into the water, and so on. Children will find no difficulty in having something to write, when once they have made the discovery that writing compositions is merely putting upon paper their knowledge of such things as they are acquainted with, and telling what they think about them.

Note 2. — No rule can be given for the length of time in which children should be kept upon compositions of the kind already illustrated. It depends a good deal upon the age at which the pupil begins the exercise. If scholars begin to write compositions at the age of nine or ten, they may be kept upon such themes for a year or two, writing as often as once or twice a week. Any teacher of ordinary inventive powers can supply subjects. If, however, as is often the case, the scholar is already considerably advanced in years and knowledge before beginning to write compositions, two or three examples of this kind may be sufficient, before proceeding to those more difficult. The decision of this point must, in each case, be left to the discretion and judgment of the teacher.

CHAPTER II.

Compositions on Transactions.

Note. — The examples which are given in this chapter, while still occupied mainly with the concrete and the visible, rather than with abstract qualities and relations, yet differ clearly from those in Chapter I. The topics in the first chapter are simply objects. Those now to be given involve what may be called transactions.

Example. — Subject, On Going to School.

Outline.

1. The object of going to school.
2. The age for going to school.
3. Behavior at school.
4. Behavior on the road to and from school.
5. Difference between a school and a religious meeting.
6. The usual exercises of a school.
7. School-time.

COMPOSITION.

1. The object of going to school is to learn those things which will be useful to us when we are grown up. One who goes to school, and learns to read well, and to write a beautiful hand, and knows a great many things, is much more thought of than one who cannot read or spell, and who has to make his mark instead of writing his name. An ignorant man, who never went to school, is not much thought of.

2. The proper age for people to go to school is when they are young, before they have to work to get a living. Young boys and girls are not strong enough to do much work, but they can go to school and study just as well as not, for they have nothing else to do. If they play truant, and manage to get out of going to school,

they will be very sorry for it afterwards. Some children go to school when they are only five years old, but I think that is rather too young. Six or seven seems to me a good age to begin. Those who are to be doctors, or lawyers, or ministers, or something of that kind, go to school a great many years. They go first to the common school, then to the High School or the Academy, then to the College and the Seminary, and they do not stop going until they are grown-up men. But most persons have to leave school when they get to be fourteen or fifteen. I expect to leave school before I am sixteen. I should like very much to go to College.

3. It is not very easy to behave well in school, so many things happen to make one laugh and to forget all about the rules. The hardest thing of all is to keep from whispering. But it is right for the teacher to forbid it, for if all could talk as much as they pleased, there would not be much study done. There is no excuse for boys and girls playing tricks on each other in school, and watching when the teacher's back is turned, so that they may throw spitballs or do something to make the other scholars laugh. Such behavior is without excuse. If scholars would behave well in school, they would be a great deal happier, for they would enjoy the approbation of their teachers, they would learn much more, and they would not be kept in so often, or be punished so often.

4. Misbehavior on the road to and from school, always looks bad. It gives people a bad opinion of the school, and also of the families to which the scholars belong. It looks as if the scholars were very ill-bred, and did not know what good manners are. Besides, when the school breaks up, it makes a large crowd in the street, and if the scholars are rude and unmannerly, they incommode people who are going by. It is wrong for the scholars, while going home from school, to throw stones or snowballs, or anything of that kind, in the street, for they often break people's windows, or hit ladies and gentlemen who are passing.

5. I know that a school is very different from a religious meeting or a church, but I do not know that I can explain the difference very clearly. In church that I go to, one man preaches or prays or exhorts, and all the rest sit still and listen. But in school, we are divided into classes, and we all read and recite in turn. It is a great deal stiller in church than it is in school, but I suppose school would be a good deal better if we were stiller than we are. Boys and girls never think of playing such pranks in church as they do in school. It would be awful.

6. The exercises in our school are reading, spelling, writing,

studying, and reciting our different lessons. Sometimes we sing. Sometimes we choose sides in spelling, and see which can beat. Composition is another exercise. Also, we have speaking once a week.

7. School-time in most schools is from 9 o'clock to 12 in the morning, and from 2 o'clock to 4 in the afternoon. There is a recess in the middle of the forenoon, and no school at all on Saturday, or in Christmas week, or on Washington's birth-day, or the 4th of July. Then we have a week's vacation in spring, and a long vacation in summer. Scholars are always impatient for vacation to come, but generally get tired of it before it is over.

Example. — Subject, On Travelling.

Outline.

1. Different modes of travelling.
2. Things to be gained by travelling.
3. Mishaps and dangers to be encountered in travelling.
4. Some of the places and people that I would like to visit.
5. Books of travel which I have read, and the countries, &c., described in them.

OTHER SUBJECTS.

1. The Study of Geography.
2. The Study of History.
3. Cultivating Flowers.
4. Obedience to Parents.
5. Giving Way to Anger.
6. Early Rising.
7. Treatment of Animals.
8. Learning to Draw.
9. Attention to Dress.
10. Going to the Circus.

In giving additional subjects under this head, the teacher should limit himself to such as are familiar to the scholars, and involve a transaction of some kind.

CHAPTER III.

Compositions on Abstract Subjects.

After a sufficient number of examples have been given of themes involving simply objects, as in Chapter I., and familiar transactions, as in Chapter II., the scholar should begin to undertake themes involving abstract qualities, though still confining himself to such as are of a very familiar character. Such are the following:

Example. — Subject, Fear.

Outline.

1. A Definition of fear.
2. Uses of fear.
3. Signs of fear.
4. Unreasonable fears.
5. Reasonable fears.

COMPOSITION.

1. Fear is defined to be "a painful emotion excited by an apprehension of impending danger." In this definition, which is taken from the dictionary, there are four things to be noticed. First, fear is an emotion of the mind. This distinguishes it from bodily acts and affections. Secondly, it is painful. This distinguishes it from many other mental emotions, such as joy and the like. Thirdly, it is excited in view of something impending, or yet to come. This distinguishes it from remorse, and other such feelings, which refer to what is past. Fourthly, it is excited in view of coming danger. This distinguishes it from hope, and feelings of that kind which look forward to coming happiness. The definition, therefore, includes a great deal, although it is short.

2. Fear has many uses. It makes people careful. There would

be a great many more crimes than there now are, if wicked men were not afraid of the consequences of wrong-doing. Fear of being drowned makes boys more careful about going into the water. Fear of bad marks or of other kinds of punishment sometimes keeps scholars from misbehaving, or from neglecting their lessons. Horses and dogs and other animals are made to mind through fear of their master; but that is not the only motive, for they often seem to do things from affection, and even from ambition and from pride.

3. Though fear is a mental, not a bodily affection, it shows itself by bodily signs. When a horse is frightened, he often trembles all over, but generally he runs away, looking wildly out of his eyes. When a dog is afraid, he hangs his head and sneaks away, with his tail drooping between his legs. Almost all animals crouch and lower their heads when they are afraid. In men, fear shows itself chiefly in their loss of color. A man who is very much terrified generally becomes ghastly white. I have seen it stated that the reason of this is that the blood leaves the face and rushes back toward the heart. People who are frightened look wild out of the eyes also, just as horses and other animals do. Another common sign of fear, both with animals and with men, is that it leads them to cry out, scream, roar, or make some other frantic noise.

4. Fear is unreasonable when it is without any good cause, or when the danger apprehended is imaginary. It is this kind of fear which leads ignorant people to be afraid of the dark, or of witches and ghosts. Horses often get frightened at imaginary danger. They see a leaf stir at the side of the street, and they seem to think it is some monster about to spring upon them, and off they jump to the other side of the street. Horses seem more easily frightened than any other animals by unreal danger. When a person looks down from the top of a house or of a high tower, he is apt to be afraid, even though there is a strong railing, so that he could not fall over if he tried. This seems to be an unreasonable fear, and yet almost everybody feels it. We have the same feeling when standing on the platform of a railroad station, as the engine comes thundering up. We know we are beyond its reach, and yet we involuntarily shrink back from the monster.

5. Fear is reasonable when the evil apprehended is real, and is of such magnitude that it is likely to cause us great distress. If a man had fallen upon the railroad track, and his feet had caught fast in the timbers, so that he could not get off, and he should see the train coming at full speed, he would be horribly afraid, and his fear would be perfectly reasonable. If a man had murdered another, or

had committed any great crime, he would have reason to be afraid, because the hand of justice may at any time overtake him. The Bible says, "Be sure your sin shall find you out." A man who commits a crime is like a man who is entangled on a railroad track, and he knows not when the engine will come rushing along, and overwhelm him. It is said that thieves and burglars, though sometimes desperate, are great cowards, and, indeed, they have reason to be. There is one fear which we should all have, and that is the fear of God our Maker.

NOTE. — In beginning a composition on a subject like the foregoing, it will often be found convenient to begin by taking a definition from the dictionary. It is not necessary, however, always to begin in this way. The teacher should see to it that the method is varied.

Example. — Subject, MEMORY.

Outline.

1. The importance of being able to remember what we have seen or heard of.
2. How far back the writer can go in his recollection of things which happened to himself.
3. Instances of very great memory which we have known or read of.
4. Methods of improving the memory.
5. Danger of overtaxing the memory.
6. Indications of memory in animals.

OTHER SUBJECTS.

Friendship,	Improvement of Time,
Hatred,	Advantages of a Good Education,
Perseverance,	A Habit of Procrastination,
Industry,	The Danger of Bad Company,
Ambition,	The Use of Profane Language.

NOTE. — Subjects like these are very common, and may be multiplied indefinitely at the discretion of the teacher.

CHAPTER IV.

Compositions on Imaginary Subjects.

To Teachers. — Exercises like those already given, if persistently followed up, can hardly fail to beget in the pupil some readiness of invention, as well as some facility of expression. But there is danger, if the plan is followed exclusively, of its leading to a sort of mechanical and monotonous formalism. Something is needed, therefore, to stir the imagination, which in the young is almost always capable of great activity, if properly appealed to. The best method of awakening this faculty is to assign unreal subjects, in which the scholar has no resource but simply to make up something out of his own head. Teachers who have never tried this plan will be surprised to find how inventive the young mind naturally is. Such a plan is only employing, in the exercise of composition, the dramatic and creative talent which almost all children show in their sports.

Examples of this sort of compositions are given here, for practical convenience in exhibiting those of the same kind together. But in actual teaching, it is better to use exercises of this kind interchangeably with those described in Chapters I., II., and III. The teacher may begin to assign subjects of the kind now under consideration as soon as the scholar has written two or three compositions like those in Chapter I., and so the practice may be continued as an occasional variation all through the exercises in the first three chapters. Indeed, the practice is a good one at every stage of the process of learning to compose, though most valuable in the early stages.

In assigning these imaginary subjects, no preliminary outline is needed. None, indeed, is possible. An outline is based upon logical considerations, whereas here there is no basis of logic to build upon, but the whole thing is left designedly to the caprice of the imagination, working according to "its own sweet will."

Instead of making up examples under this head, I give some which were actually written as school exercises, and without any expectation on the part of the writers that the exercises would ever appear in print. They are given with all their imperfections, as thereby showing better the real character of the exercise. Some of them, it is hardly necessary to say, are from extremely juvenile authors.

Examples. — Subject, The Man in the Moon.

1. By a young Miss of ten.

I do not know from whence this phrase originated. It is certainly false, for there is no such thing as a man in the moon. But I know

by my own experience, that the longer you look at the moon, the plainer you can see the face. This is all imagination. The dark places that we see, are caused by the reflection of the sun shining on the mountains. The sailors think there is a man in the moon, for they have been to *sea* [see]. Some old bachelors say, that the reason why the girls look so much at the moon, is because there is a man in it. I do not know anything more about this subject than "the man in the moon."

2. By a Miss of thirteen.

It has been ascertained by scientific observation that the moon is uninhabited, by reason of its being so hot as to be unable to support life. A man with salamandrine qualities might possibly be an inhabitant of the lunar realms, and only a man with such qualities can we suppose the man in the moon to be; but, oh! what a stretch our imagination has to take to imagine such a marvellous thing.

The man with whom I have formed an acquaintance came into existence about a century after the Creation. Jove, finding that if the moon had not something to temper its light to mortal eyes, it would so dazzle as to blind us, placed his deformed child Vulcan in the subterranean vaults of Mount Etna, there to manufacture a shield to protect us from its brilliancy.

Vulcan, being very ingenious, first constructed a woman, but finding she had so great a propensity for running after the sun that she was never in her place, he threw her into the crater of Vesuvius, and then set about constructing something more enduring. He wished to make something just the opposite of woman, and his mind immediately settled on a man as her antipodes. So he sent his workmen to Stromboli while it was in a state of eruption, to collect the burning lava; and having brought it to Etna, he moulded it with his own hands into the shape of a man. Vulcan then cooled it, and, when sufficiently cold, carried it to the court of Jove for his inspection.

Jove was delighted with it, and wishing to confer as great an honor as possible on Vulcan, he breathed into the nostrils of the lava man, this being the greatest honor that could be bestowed. Vulcan then carried it back to Etna, and having heated it to the highest pitch, transported it up to the moon, where, instead of placing it directly in the interior, he suspended it by a cord from the throne of Jove at the back of it. He then inclined the man so that his nose, mouth, and eyes projected from the outside of the

moon, thus tempering the light, and making it more pleasant to our eyes.

This is the origin of the man in the moon.

The features of the man projecting have given rise to the story of the mountains in the moon.

3. By a Miss of fifteen.

From early childhood I have always entertained the most profound respect for this personage, and presume I ever shall, for reasons some of which will be stated in my brief account of him.

Even the mention of his name, unequalled in the annals of time for simplicity, fills one with admiration and awe. He bears no surname, and his family name is unknown. This was lost by a fatal accident. A comet went whirling around the moon once, and by its extreme velocity ignited the parchments containing the record of this illustrious family: thus was lost to succeeding generations one of the brightest names that ever illuminated the solar system. There is a tradition that he declined even the noted names of the Grecian gods, and scornfully rejected the honorable ones of Jupiter, Saturn, Neptune, Mars, Mercury, and many others, but sent them to the planets which now bear these names. He does not depend, however, upon such trifling coincidences for reputation.

If there are other inhabitants of his native orb, he is sufficiently renowned to be universally known by the unostentatious cognomen of "the man," and even at the distance of two hundred and forty thousand miles, the simple title "*the man* in the moon" is proclaimed with reverence among the nations.

Having exhausted my knowledge in regard to my hero's name, I will proceed to describe his personal appearance, hoping he will not be lowered in my hearers' estimation by the account.

He has a very *open* countenance, but lacks expression, and if one views him only when turned full face, he has anything but an animated countenance.

But I can evade the startling fact no longer. Although his features are good, he is either all head and face, or else he possesses the other attributes of the human frame in a very diminutive form, that is, according to our physiological ideas; but undoubtedly correct principles of this science as believed by the inhabitants of Luna are far superior to our own.

Well, we will naturally speak of his position in life next. He has always stood very, very high in society; even the greatest kings and queens of earth have been obliged to look *up* to him. His character

is unsurpassable. If this were not the case he would never have retained his exalted position.

The record of his age was lost at the same time that his name perished. But that he has arrived to the years of maturity, you will believe when I inform you he was a man when my great-great-grandfather was a boy.

Some upstarts have made faint attempts to prove his existence false, but we will (thanks to our early education) continue to cry, "Long live the man in the moon."

4. By a Young Lady of eighteen.

This most august character, who occupies so conspicuous a position before the eyes of the world, is unquestionably the most ancient personage of which the inhabitants of this mundane sphere have any knowledge. The poor old Wandering Jew should not be mentioned in the same day with him, for there is no comparison between their ages. Before a Jew was ever seen upon the earth, this old man sat enthroned in the moon, and there he will continue to the end of time. He certainly holds his age remarkably well, for, although he is rather gray, his eye is as bright, and his strength and activity are as great as when he first took possession of his exalted position.

The "man" is very fond of travelling, and is easy and graceful in all his movements, as all will affirm who have ever watched him sailing among the clouds in a pleasant evening. The moon is his inseparable companion; he carries it with him wherever he goes, and takes the best care of it. Astronomers tell us (and they should know, for they spend a great deal of time in observing his movements) that he carries it along at the rate of 54,000 miles a day. He always takes the same route. The earth seems to possess some peculiar attraction over him, and he spends his whole time in travelling round and round our planet, though at a great distance. I never heard of his desiring to come nearer except once, which I will tell about presently.

As to his family, we do not know much. I rather suspect old Mother Goose is one of his near relations, for she seems to make frequent excursions in that direction, and is the only one who is able to enlighten us much concerning his habits. If that old "cow" she tells us about, who once jumped over the moon, could only find a tongue, no doubt we might receive much valuable information from her, for she certainly had a most favorable opportunity of overlooking his movements.

I imagine that green cheese is the man's chief article of diet. He seems to have an unlimited supply of it, and it has the remarkable property of the widow's cruse of oil. It never grows less. I suppose he very naturally gets tired sometimes eating this one thing, and wishes for a greater variety. Mother Goose tells us a short story about him, which I think favors the truth of this supposition. It seems that one day he became remarkably hungry, and his stomach craved something besides green cheese; so he formed the determination to come down to the abode of men, and get something different. Very early one fine morning, having so arranged matters that the moon could get along without him for a short time, he started, and, riding upon a beam of light at his usual rate, he reached the earth in about four days and a half. It was just about noon when he arrived, and after a little difficulty in finding Norwich, where I suppose Mother Goose resided, he sat down with her to a dinner of cold bean-porridge. Here my feelings overcome me. The scene which followed baffles description. Alas, unfortunate man, that your first experience here should be so bitter! At such a catastrophe language fails us. Suffice it to say that, while busily engaged in passing the said porridge from his plate to the cavity in the lower part of his face, which was made for the purpose of receiving and masticating food, he suddenly became conscious of a peculiar sensation which he had never before experienced; in short, he burnt his mouth. After this sad experience he returned to his old quarters in the moon, and I have never heard that he has since felt any inclination to repeat his visit. This anecdote shows us very conclusively that he must enjoy a very cool temperature generally, and from this we may draw the inference, as a sort of corollary, that we never can receive any heat from the moon.

I never knew until last evening that the man was ever troubled with modesty. I know of a number of young ladies who, talking about him, were very anxious to catch a glimpse of his face, but he persistently hid himself behind a cloud. This morning, however, he dragged me out of bed long before I had the slightest inclination to leave the pleasant land of Nod.

His principal occupation at present seems to consist in taking a general oversight of the earth, and keeping its waters in a continual state of agitation.

Sometimes he exerts a mysterious influence over poor mortals, which frequently produces very queer effects. Occasionally we hear of a poor young couple being suddenly moonstruck while innocently enjoying an evening walk together. This is not generally so

immediately fatal as sunstroke, but frequently it causes the unfortunate victims to wish they were dead, and their lives seldom run smoothly afterward. I would advise all young people to beware of "the man in the moon."

Example. — Subject, Columbus.

The following composition was written by a boy of nine. It is given merely to show the facility for invention which children very early sometimes exhibit. The boy was told not to put into the composition anything he had read about Columbus, but to make it all up out of his own head.

By a Boy of nine.

Columbus started from England to discover America. He was the happy owner of a small row-boat, and had two hoop-poles for propellers. He took with him a loaf of bread, a clam-basket, and an old ham-bone, also his brother Nicodemus. His brother had a hat that measured five miles around the brim. He took with him for society a pig, a cat, and a rat: for fear they would quarrel, he placed the rat in a sugar-bowl, the cat in a salt-box, and the pig in the cabin. Columbus's watch was immense; the hour-hand was fifty feet long. One day the pig took a walk on the deck, and got dizzy and fell overboard, and was drowned. He was 2 years, 3 months 4 weeks, 5 days, 6 hours, 30 minutes, and 50 seconds old at the time he died. Soon afterward, Columbus discovered the Guanahani or Cat Island, so named on account of the tremendous number of cats peopling the island.

OTHER SUBJECTS.

1. A Letter from Old Mother Hubbard concerning her Dog.
2. A True and Reliable History of Jack Horner.
3. The Early History of the Fly that was Invited into the Parlor.
4. A Day with a Mermaid Under the Sea.
5. The Explorations of a Shark in the Wreck of an East Indiaman.
6. A Tour on the Flying Dutchman.
7. An Involuntary Descent into a Volcano.
8. Our First Woman-President.

9. The Chinaman's First Impressions of an Italian Opera.

10. Young America Transported back One Hundred Years.

11. When My Ship Comes in.

12. Why?

13. Among the Tigers.

14. Captured by a Crocodile.

15. Moonlight Revery.

16. Whispers from the Pines.

17. What I Saw in a Dream.

18. My Opposite Neighbor.

19. Wrecked on an Iceberg.

20. Set Adrift in Mid-Ocean.

21. A Sojourn on a Desert Isle.

22. The Man who Never Forgot.

23. Prove that the Moon is not made of Green Cheese.

24. Letter to the Man in the Moon.

25. Description of a Journey in a Balloon.

26. A Visit to the Mermaids in their Coral Groves.

27. What I Heard and Saw when I used my Invisible Ring.

28. A Day with Adam and Eve in Eden.

29. A Description of the First Day after Adam and Eve left Eden.

30. The Good Fairy, and what She Did.

31. The Bad Fairy, and what He Did.

32. What would have Happened, if Columbus had not Discovered America?

33. What would have been the Condition of Europe, Asia, and Africa, if America had not been Discovered?

34. Do Circumstances make Great Men, or do Great Men make Circumstances?

35. Would it be an Advantage or a Disadvantage, if the Philosopher's Stone should be Discovered?

36. What would be the Result, if the Nations were sud-

denly to find themselves Speaking and Reading but *One* Language?

37. A Year of Total Darkness.

38. A Year which should be All Day.

39. One Man's Life Prolonged to an Unusual Length, say 500 or 1000 Years.

40. Man Endowed with the Power of Flight.

41. One Man in the Possession of the Fountain of Perpetual Youth.

CHAPTER V.

Personal Narratives.

Another class of exercises, well suited to develop invention, as well as to break up the stiff formality to which beginners are liable, is that of Personal Narratives. These narratives may either be real, giving an account of something which the writer has experienced, such as an excursion, a trip into the country, and the like; or they may be fictitious, giving an account of some imaginary adventure. These narratives, whether real or fictitious, should be in the first person, and the writers should be encouraged to give the narrative, when practicable, something of the dramatic form, introducing dialogue, telling what was said by the several parties introduced. Some examples will be given, as the best way of illustrating what is meant. They are from writers of various degrees of maturity.

Examples. — Subject, How I Spent my Vacation.

1. By a Boy of thirteen.

The vacation was the third week in April, and I enjoyed it very much. The greatest fault I had to find with it was that it was too short. Only to think of it! We had been cooped up in boarding-school ever since Christmas, and then to have but one short week to ourselves! But the school broke up on Friday, and we did not have to return until Monday of the week following vacation, so that we had several days over the exact week, and we all made the most of every minute. At least, I did for one. It seemed as if the locomotive could not take me fast enough, although it did go thirty miles an hour. My wishes went faster than old Mr. Steam, and in my thoughts I was home before I started. Why don't they get some machine to go by telegraph, for boys that are in a hurry to go home from boarding-school? All schoolboys, I'm sure, would take the lightning train. Well, I reached the station at last, and there stood Bob, the driver, smiling as a basket of chips, with old Sorrel and the light wagon, ready to whirl us home; and as soon as the train was

off, we jumped into the wagon, and in about ten minutes, there we were at the door! I don't think I'll tell you what was the first thing done when I met mother and sister Julia, because only girls talk about such things. But after that was over, what do you think was the next thing I did? Well, you 'll say I went with brother Ben to see the new colt. No, you are out there. Well, then, you guess we went to the barn-yard to see the fine brood of chickens that Tom had been writing about. Wrong again. Well, I'll tell you. You see, I had not been home since Christmas, and during that time an important young stranger had made his appearance in the house, and I was anxious to see those cunning bright eyes and funny little pink toes that sister Julia had been writing about in her letters, and my first visit was made to the *cradle* in mother's room. And, sure enough, there he was, the dearest little brother that any schoolboy could wish to see. But I have reached the end of my paper, and have not yet got through the first day of my vacation. So you will have to guess the rest. Only, I had a real good time and lots of fun. But I was right glad to see the boys again when school reopened.

2. Also by a Boy.

First, I spent it, that is, I spent every particle of it, so that when I arrived back here at Trenton, I had not a large enough piece left to put out at interest, but I had to go to work to earn more. As to the mode of spending it, I spent part in travel, part in play, and the third part in work. As I am studying book-keeping, I suppose you would like to have a bill of particulars.

Commenced business this day, April 9th, 1870, with eight days in hand as paid-up capital.

Set out from Trenton at quarter of nine, arrived at Lambertville, changed cars for Flemington, at which place I arrived at eleven o'clock, took a stroll through the town, saw quite a number of things, returned to the depot in time for the train, and was soon travelling in the direction of Somerville. Arriving at that place, went through the same performances as at Flemington, and at half-past two was again travelling at the fast rate of four miles an hour, and arrived at my destination at five o'clock. And now for my travels back to Trenton. Reverse this, minus a few jokes, plus a large quantity of rain, and you have the items for which I gave $\frac{8}{57}$ of my vacation.

Play, the next item, or, in other words, Sundries, to include rest, sleep, and play, which last consisted in gathering wild flowers, pull-

ing up stones to find shells, and best of all, hunting for salamanders through the marsh without getting my feet wet. The price of this item was $\frac{2}{5}\frac{3}{7}$ of my vacation.

Next item work, for which I gave $\frac{2}{5}\frac{3}{7}$ of my vacation.

These are all the items that are necessary in journalizing the transaction.

3. By a Miss of twelve.

Here it is — the very first week of school, and we have to write a composition! Our teacher says we must write about "how I spent my vacation." I spent mine just as I often spend my money, and I have no good of it after it is all gone.

I thought that we would go away just as soon as school broke up, and I told all the girls that they would not see me again until after vacation was over; but we did not go for ever so long. My Ma and my big sisters did not get all of their dresses finished in time. They had been getting ready, it seems to me, for a year, and they had seamstresses and sewing-machines in the house for I don't know how long. But it does take so long now to make anything, when ladies' dresses, and little girls' too, are puffed, and ruffled, and tucked so much, to say nothing of double skirts and panniers. How I did wish they would go and take me to the country with just my old school-frocks! Of course, my young-lady sisters thought I was a foolish little girl, and I suppose I was; but then I know what I want. After they were all ready to go, it was so late in the season that when we arrived at Saratoga, all the good rooms were taken, and we had to be put up at the top of the house in a little bit of a hot room. There was no place to put our beautiful new dresses, or to dress ourselves in. I did not care so much for that; but my sisters were real cross, for they like to see themselves when they dress, and not to have a little bit of a looking-glass that was not much bigger than your face. I had to be dressed up so much, while we stayed at Saratoga, that I could not play and run about as I wanted to, for Ma said I would spoil my new dresses that cost so much money, and had so much work on them. After we left Saratoga we were to visit an aunt of my father's, who lives in the real country. I was so glad when I heard that! for I was sure that I would have some fun there. It was a large house, and the orchards and fields and everything were ever so nice; but it rained almost all the time we had to stay there, and I could not be out of doors hardly any. If I had had real thick boots, and calico dresses, I might have gone out some days when it did not rain; but the ground was wet, and I had to stay in the house

almost all the time: so I did not have much more fun at the farm than I did at Saratoga.

We reached home only the day before school began, and that makes me feel as if I had spent my vacation and had no good of it.

4. By a Miss of thirteen.

Well, it was vacation at last. I thought it would never come. I was going down to Delaware County to spend a week with Aunt Maria. I thought it would be fine fun to travel by myself, but father hunted up a solemn old minister, who engaged to see me safely half-way there, and into the right path for reaching my destination. So he called for me, and off we trotted as gay as two old grasshoppers. Mr. Featherstone was not half so solemn inside as he was out, and by the time we reached the depot I felt quite pleased with him. He bought the tickets and checked the baggage, and when we reached the junction, where I changed cars — but he went on — he gave me my ticket and a check, and wished me good-by.

I stuck my finger through the leather loop of the check, and held my ticket as tight as a vice, seated myself in the train, and was soon whisking away at a rapid rate. At last the cars stopped at my station, and out I jumped, but never a sign of a carriage of any description awaited my coming, and it slowly dawned on my benighted vision that they had made a mistake. However, there I was, and there I must be. So off I started for the depot-master, keeping one eye roving around in search of my baggage, but it did not appear. However, the man did, and I thrust my check in his face, and demanded my baggage. "Here, Miss," he answered, and dragged forward a rusty old valise, marked M. R. F. Horror of horrors! the old minister had made a mistake, and there was my new blue-silk dress whisking off to Iowa with him, and here was I with his old shirts and pantaloons, and sermons. Catch me making such a mistake as that! Thought I couldn't travel alone, did he? Well, I wouldn't have changed baggage with an old minister, anyhow. Precious lot of good all my bows and ruffles will do him! I felt like making a bonfire of all his sermons, and him too.

But it was of no use to scold the depot-master. He soon comprehended the joke, and almost laughed himself into convulsions.

After that, he said he would get me a wagon and drive me over. Just then I felt in my pocket for my portemonnaie. It was not there, and then flashed across my mind a distinct notion of my putting it down by my plate while I ate my breakfast. I tried to

explain matters to the man, but he only laughed the harder. At last, a nice-looking young gentleman, with a black moustache, came along in a light wagon, and very kindly took me over to Aunt Maria's.

He was very kind, for he telegraphed to Mr. Featherstone about my baggage, and sent his on to him. When we reached aunt's we found them just starting to meet the next train.

Well, I had a good time, after all. Aunt Maria shortened a nice gingham wrapper for me to wear. My baggage never came until the day before I left for home; but Mr. Frank Linden, the young man with the black moustache, took me back, so there were no more mistakes.

Example.—Subject, A Trip by Rail.

The following narrative is a specimen of the manner in which one may be supposed to write who is more mature, and has had more experience in writing. It is intended to show how many instructive things one may see in the course of an hour's travel by railroad in any direction, or at any hour of the day, if he will only keep his eyes open, and let his mind work upon what he sees. Even though he goes over the same route every day in the year, he may every day see something new. The writer describes a ride in the cars from Philadelphia to Trenton.

By an Adult.

The last time I took my seat in the cars at the Kensington depot, all the passengers were startled by a loud and angry altercation in the adjoining car. Fears of personal violence, perhaps of homicide, began to be excited. A young man, dressed as a gentleman, had forced his way rudely into the car known as the "Ladies' Car," and insisted on remaining there, though not accompanied by a lady. He said, on presenting himself at the entrance, that he had a lady in company who was a little behind him, and having uttered this deliberate falsehood for the purpose of tricking the doorkeeper, coolly walked in and took a seat. The official, faithful to his trust, and finding himself deceived, followed the man into the car, acquainted him civilly with the positive nature of the orders under which the conductors acted, and requested him to leave the car. Then followed the loud bluster and bravado which had attracted the attention of even those in the next car. He *never* would leave the car alive, NEVER! "Just try to put me out, if you dare! I'd like to see you raise

your hand on me. You 've mistaken your man this time!" and so on, and so on, the bully all the while talking louder, and with more violent expressions, until he had worked himself up into quite a fury. The well-trained and civil official used no threats, called the man no hard names, did not taunt him with his impudent and ungentlemanly falsehood, but insisted on his vacating the seat in accordance with the regulations of the road. It was amusing to see how the courage of the vaporous poltroon oozed out before the steady and cool persistence of the doorkeeper, especially when other officials began to appear in the background, adequate in numbers to carry into effect the orders under which they were acting. So, in less than two minutes after his threats of violence and loud-mouthed avowal that he would never, *never*, NEVER leave the car alive, the man quietly walked off like a whipped cur, amid the half-restrained titter of the other passengers.

Soon after emerging from the depot, my attention was attracted to another young man standing on the front platform. He was just on the dividing line between youth and manhood, and everything in his appearance and manner indicated that he was breaking away from the restraints of home and school, and about to throw himself into the current of gayety and dissipation. I happened to know something of his history and of his present surroundings, and I could not but tremble to look forward a few years into his probable future. The jaunty air in which he wore his cap awry, as if ashamed to be thought precise, the affected nonchalance with which he puffed out the curling smoke from the cigar that was evidently sickening him, the jockeying and slang expressions that occasionally fell from his lips, all so out of keeping with the staid and decorous country-home in which he had been nurtured, could not fail to awaken anxiety in the mind of any one who observed him, and who had much experience of the way in which young men usually begin a downward course. This youth has before his mind some false ideal that is leading him to ruin. Some city swell has struck his fancy, and he is devoting his energies to making a poor imitation of the sorry article. How I pity him! how my heart aches for his mother! More young men are led astray by bad taste, by their admiration of false standards, than by any inherent bad inclination. Fancy ruins more than passion does. Such, at least, is my conviction, the result of a pretty large acquaintance with young men.

In railway travel, I am often led to wonder what is the history of the newsboys who supply us with newspapers and magazines. If I am not mistaken, there is a gradual improvement in the character

of these young traders. They do not seem to me so reckless as they used to be, years ago. Their business makes them sharp. But generally I find them honest and civil. Taking a fancy, this morning, to the looks of one who sold me the "Press," I thought I would make the experiment, in a very small way, to see what the boy was made of. So, having finished reading my paper, and seeing his stock nearly exhausted, as he was passing my seat industriously plying his trade, I made him an offer of my copy. He looked at me very curiously for a moment, as if not comprehending my meaning, and when at length he understood that I meant to *give* him the paper, which an hour before I had bought of him, his face beamed all over with pleasure, and there was no mistaking the genuineness of his "Thank you, sir." The gentleman in front of me, catching the idea, handed the boy, in like manner, his paper, and a lady on the other side of the car gave the boy hers. At each successive addition to his stock, it was worth to us many times the five cents into which the boy presently coined it, to see the evidences of good feeling and good breeding which it called out from him. I am almost sure that the boy has a pleasant home and a good mother. I could not but feel as if I would like to know something of his history, outside of his car-life

Every regular traveller over the southern end of the road between Philadelphia and New York, is familiar with the "Maple-candy Man." No vendor of articles upon the cars is such a general favorite. I had missed him for several months. What had become of him, no one seemed to know. The newsboys had his candy for sale, but it seemed somehow not to have the same attractions as when brought round in that quaint mahogany box, and offered with the good-natured persuasions of the original seller. There was on this occasion a general brighteniug up of faces as the "candy-man" once more made his appearance, and very few in the cars allowed him to pass without making an investment. Circumstances having led me some years ago to make the acquaintance of this man, I took the liberty to ask him the cause of his disappearance for the last few months from the scene of his daily operations. The narrative which he gave me was not long, but it was full of significance. By his industry, tact, and economy, he had, in his humble business of making and selling maple-candy, not only supported comfortably his family, but had laid up quite a snug little sum of money. Last December he had the misfortune to make five hundred dollars by a successful operation in "oil" stock. Said he: "It set me crazy; I quit my business and went to the oil regions. I staid there till I had found the bottom of six thousand five hundred dollars of hard-

earned money, and now I have come back, a wiser man, to replace by patient toil what I so rashly threw away." How many histories are recorded in this one example!

On the opposite side of the car from me sat one of the most distinguished jurists of the land, absorbed in the newspaper. Not far from Bristol, as we were passing Landreth's Seed-farm, the Chancellor dropped his paper, and coming over to where I sat, tapped me somewhat quickly on the arm, and said, pointing out of the window, "Do you see that?"

"What?"

"That beautiful tree: I never pass this way, without stopping to admire it."

Sure enough, there in the middle of the field, was a stately tree, standing entirely alone, not so large or stately as many other trees that I had seen; but ample in its proportions, and in every branch, limb, and leaf a picture of perfect vegetable health. More than all, there was an individuality about this tree, as marked as that of a human being, and I found it was this quality especially that had attracted the attention of the Chancellor. He said he had his tree acquaintances in almost every neighborhood that he visited in making his circuits, and he went on to describe to me particular trees that he had known, some of them for thirty and forty years. Each of these, he said, seemed to him a personal friend, and he never went into the neighborhood of any of them without going out and looking at it. It was quite a new idea to me, this numbering particular trees, here and there over the country, as among one's personal acquaintances and friends. I had often, always, indeed, admired trees in the mass, as a forest, woods, or copse; but never before had recognized that marked individuality which a tree acquires when standing out by itself, alone in the midst of a large field. This quality it is which gives them their singular power of human companionship.

About half a mile out from Morrisville, every traveller on that road must have observed a low, unsightly pond or marsh. The water is stagnant and discolored, and looks as though it might be reeking with noisome and pestilential vapors. A more forbidding object is not to be seen between Philadelphia and Trenton. Yet from out the green slime of that vile morass, Nature sends forth some of her loveliest children to greet the sun. I think I have never seen lilies of such absolute purity, such almost dazzling whiteness, as those which bloom on the bosom of this green and slimy pool. Not more remarkable than this vegetable phenomenon is that wonderful

work of the Holy Spirit, under whose quickening influences we sometimes see an angel-lily blooming into heavenly purity and sweetness in the very lowest stratum of human society, among the vilest companionship of courts and alleys reeking with moral pestilence.

OTHER SUBJECTS.

1. What I Saw this Morning, on the Way to School.
2. An Account of a Day spent in the Country by One living in the City.
3. An Account of a Day spent in the City by One living in the Country.
4. A Ride in the Street Car.
5. What we Did at our Picnic.
6. A Journey to the Delaware Water Gap.*
7. A Journey through the State of Pennsylvania.
8. A Ride from the Peaks of Otter to the Natural Bridge in Virginia.
9. Ascent of Mount Washington.
10. A sail up the Hudson.
11. A Visit to a Coal Mine.
12. An Excursion among the Virginia Springs.
13. A Fishing Excursion.
14. Our Nutting Party.
15. A Boating Excursion.
16. A May-day Party.
17. A Moonlight Walk at the Sea-side.

* Subjects of this kind will be varied, of course, according to the experience of the writer. The student should narrate the occurrences of some journey which he has actually made.

CHAPTER VI.

DESCRIPTIONS.

AFTER sufficient practice in writing personal narratives, the student should give attention to writing descriptions. In the practice of many teachers, descriptive compositions precede narratives; but I doubt the propriety of such a course. Description is in itself more difficult than narration, and it requires more matured habits of observation and expression. To describe well is indeed a rare attainment.

Taking Notes.—An essential condition to success in describing is the practice of noting down on the spot the things to be described. In personal narrative, we can trust in good measure to recollection. We usually remember with sufficient vividness transactions in which we have been ourselves the actors. But it is different in description. Here, if we wish to succeed, and to give to others a picture which will be thoroughly true and fresh, and which will bring up to their minds a scene exactly as it presented itself to ours, we must stand before it, pencil in hand, and note down its features while the eye is actually on them. This taking of notes on the spot, while in the very act of observing, is as important to one who would be a good describer, as is out-door sketching to a landscape painter. In both cases the picture must be worked up by subsequent labor and art. But the materials must be gathered while the original scene is actually before the eyes. Thus only, in either case, will the student learn to be accurate. Thus only will his pictures acquire freshness and life.

Description and Narration.—Often, as in works of history and of fiction, that which is written is partly narrative and partly descriptive. In the account of a battle, for instance, a description of the place is essential to an understanding of the transaction, and the writer who wishes to tell the story intelligently visits the spot, if possible, and takes note, while there, of every point which is to be included in his narrative. No man could give an intelligent account of the battle of Gettysburg, for instance, who had not himself stood on Cemetery Hill, and read the story with that curious panorama of hills before him, the description of which forms a necessary part of the narrative of the battle.

Example of Novelists.—Many novelists observe this rule in regard to the localities involved in the plot of their story. Sir Walter Scott laid the scenes of his stories in places with which he had been personally familiar from boyhood; and if in any instance he was in doubt about a single feature of the landscape described, he verified it by actual observation. It is recorded of him that he once rode forty or fifty miles on horseback to make sure of the correctness of one of his descriptions.

Selection Necessary.—Another condition to success in description is to make a judicious selection of the points to be described. Stand where we will, the things to be seen are numberless; we cannot undertake to name even, much less to describe, all that we see. The writer should first settle in his own mind the object of his essay. The points selected will vary according as he writes for information, for amusement, for the satisfying of a sense of the beautiful, and the like. In making observations preparatory to the description, it will be found best not to observe any particular order, at the time, but to put things down just as the eye meets them, reserving the grouping to the final process of finishing up.

Avoid Generalities.—Another condition is that we particularize. Young writers are apt to deal in easy generalities, to speak of trees—not of some one tree which they know something about; of gardens, not of that particular garden which is before their eyes; of landscapes in general, not of that particular landscape which is spread out before them. Descriptions should deal with the concrete, not with the abstract; with particulars, not with generals.

Subjects.—Subjects for description exist in the greatest abundance. Every man, woman, or child that one is acquainted with, every domestic animal, every house, every field, every bridge or stream, may form a subject for description; and the more familiar the object, the better, especially for elementary exercises.

Describing what we have not Seen.—We are required sometimes to describe objects with which we have become acquainted by reading and study, instead of observation. We may, for instance, be required to describe the Emperor Napoleon, or ancient Rome, or the Sandwich Islands, or the crater of Vesuvius, none of which we have seen. In such cases we should observe as nearly as possible the suggestions already made. In reading about the object, we should make notes of the several points which seem suitable to the purpose; and after thus collecting the materials, we should combine them in some orderly arrangement, as we would in describing what we have seen.

In the ordinary uses of life, description and narrative very commonly and properly go together. But in school exercises, for the purpose of cultivating the art of description, it is well occasionally to practise description apart from narrative, to assign as the subject for an essay the description of some specific person, place, scene, or thing.

Examples are given of both kinds of descriptions, and of various degrees of maturity.

Example.—Subject, Our Cat and the Rabbit.

Notes.

Time—May 29th, afternoon.
Place—our back parlor and yard.
Mother and I were together reading.
The rabbit of a dark, mottled brown.
Eating grass—his ears—his eyes—the way he jumped.
The cat—his eyes and tail—crouching—afraid to attack.
What became of Bunny.
Goldy's cowardice.
Our excitement—throwing stones—no use.

(N. B.—These notes were jotted down after the adventure was over, not at the actual time of the occurrence.)

Description. By a Boy.

One afternoon in May, as mother and I were in the back parlor, reading, we saw, all at once, in the grass-plot back of the house,

only a few feet from where we were sitting, a dear little wild rabbit. The grass was rather high, and he was busy as a bee, biting off the tops, which were most inviting. He seemed to be quite particular in his fancies, picking those blades which looked most fresh and tender. We sat still and watched him for some time, with the greatest curiosity, as we could see him perfectly. After nibbling awhile, he would stop, and stand perfectly still, as if watching against surprise.

His eyes were not, like those of the cat or dog, in the front of his face, and looking forward, but on the sides of his head, so that he could look right and left without stirring; in fact, they stuck out beyond the rest of his head, so that probably he could see in every direction without turning. This may be to enable him better to protect himself, as he cannot fight, and his only chance of escape is by flight.

I noticed that he had a peculiar way of sitting upon his haunches, with his body and head erect, and his forefeet entirely free. I could not see whether or not he used his forefeet as we do our hands, for taking hold of the grass and other things, but I think he did. It had that appearance. His mode of running, also, was peculiar. He went by leaps, using chiefly his hind legs. His color was different from that of the tame rabbits which I have seen, being of a dark mottled brown.

Our cat got sight of the rabbit, and became at once very much excited. Mr. Goldy (that is our cat's name) was standing on the porch, about seven feet from where Bunny was nibbling, and we (mother and I) were looking on from the parlor window. The cat's eye flashed, and his tail moved slightly; he crouched as if ready any moment to spring. The scene became very exciting. We expected every moment to see poor Bunny murdered in open day, right before our eyes. But just as we were going to warn him of his danger, he caught sight of the treacherous foe, and forthwith suspended operations.

Then ensued a moment of awful suspense. Bunny stood perfectly still, as if afraid that the least motion would bring on the catastrophe. Goldy, also, cat-like, watched and waited, in hope of some more favorable moment for making the final spring. At last, Bunny could stand it no longer, and, with a wild bound, started for the back part of the grounds. We expected of course to see Goldy follow and seize his victim. Instead of that, he walked composedly to the place where Bunny had been nibbling, smelled the grass and ground a little, and then sneaked away to the kitchen. The fact was, Mr.

Goldy showed the white feather, and was about as glad to get off as Bunny was.

This Mr. Bunny was a cunning chap. After escaping from the yard, he went a few rods into the adjoining field, and stopped in the midst of some high grass, where he remained, head up, perfectly motionless. I threw ever so many stones at him, some of which came very near hitting him, and I shouted again and again, but he remained as still as if he had been a bush or a clump of grass; and I have no doubt he had sense enough to know that moving about and dodging would be the surest way of betraying his whereabouts to his enemies. I watched him from time to time all the afternoon, until after dark, and still he did not move.

Example.—Subject, A View from the Bridge.

Note. The Bridge here referred to is the New Bridge over the Delaware, at Trenton, N. J., and the time selected for the description was an afternoon in June.

Description. By a more advanced Student.

In crossing the bridge this afternoon, I saw many things that interested me, some of which I shall describe. In going over, I took the path on the north side, looking up the stream; in returning, I took the path on the south side, looking down the stream. I shall follow the same order in my description.

Looking north from the bridge, the most conspicuous object is the State Asylum for the Insane. This noble edifice, so beautiful in its architectural proportions, has a deep background of forest-trees, giving it an air of sweet and quiet repose. The building itself stands on a gentle elevation, with a lawn sloping down in front; and both building and lawn are open to the south, and consequently are full in the eye of one looking northward from the bridge, as I did this afternoon. But behind the building and at each end of it is an encompassing forest of living green, as if the enormous structure were actually reposing upon a mass of foliage. The effect is extremely pleasing to the eye.

Another conspicuous object is a brown-stone dwelling-house, standing near the river, on the east bank, and not far from the bridge. This house, like the Asylum, is embosomed in the foliage of large forest-trees, not so closely as to exclude a view of the building, but just enough to give that air of softness and repose which was remarked of the Asylum. The house is built in the style known among architects as the Norman, with a flat roof and a high square tower on one corner. The hard, angular character of the building

is softened to the eye by the mass of foliage in which it seems to repose. Along the same bank, and still nearer to the bridge, are several other new buildings, with pretty Mansard roofs. On the western bank is a building standing back some distance from the river, and so unusual in its shape and appearance that I could not determine, without going nearer, whether it was a dwelling-house or a barn.

Among the natural objects that attract the eye is a pretty island, standing midway in the river, about two miles off, apparently, and beautifully green on all sides down to the water's edge. The river itself, however, is quite as pretty as any of its surroundings. At this season of the year, particularly when swollen by recent rains, its current is broad and full; and there is sufficient descent at this point to give to the water that steady, gliding motion which is always pleasing. On the right bank, close under the bridge, was quite a large collection of row-boats, kept there apparently for pleasure-parties. Two or three lazy boatmen were lounging about, as if waiting for customers. I suppose these men keep the boats for hire. There were fifteen of these boats, all light and trim-looking, as if made for service, but none of them gay or fanciful in style.

When about half-way across the bridge, I noticed a fine echo on the other side. A dog was barking, and his barks all came distinctly repeated by the echo. The bridge does not appear to be very firmly built, as it vibrates considerably every time a vehicle of any size passes over it.

The bridge has not escaped entirely the assaults of the advertisers. On one of the beams, near the middle, is a big placard with the inscription, "Buy your Goods at Clark & Sanderson's." This is nothing, however, to the small bridge over the canal, on the other side. That is completely covered with advertising placards. Is it right to have our streets, and fences, and buildings of every kind thus turned into an advertising medium? It seems as if the whole face of the county were becoming one big advertising sheet.

The view from the south side of the bridge is less picturesque than that from the north, and is proportionably more varied and exciting. The descent of the water becomes so great as to produce several rapids, and there are many projecting rocks, giving a very different aspect to the stream from that which it has above the bridge. A large part of Trenton lies in full view. Among the principal public buildings in sight are the State House, the First and Third Presbyterian churches, Taylor Hall, the State-Street Methodist Church, the Court House, the Second Presbyterian Church, and the First Baptist

Church, two or three large rolling-mills, and last, but not least, the Old Trenton Bridge. This last structure is said to be a very solid one. It certainly has done good service. But it is about the meanest-looking concern one can find in a day's travel.

OTHER SUBJECTS.

A Visit to a Picture Gallery.
A Description of a Rolling Mill.
Sights at the Railroad Station.
A Description of the Girard College Buildings.
A Description of a Snow Storm.
A Description of a Factory.
A Description of the United States Mint.
The View from the Chesnut-Street Bridge, Philadelphia.
The View from the Top of the State House.
A Description of Independence Hall.

CHAPTER VII.

Miscellaneous Subjects.

In the exercises which have been given thus far, the subjects have involved, 1. Objects Simply; 2. Transactions; 3. Qualities; 4. Imaginary Subjects; 5. Personal Narratives; 6. Descriptions.

When pupils are once thoroughly familiar with the mental steps implied in these six classes of composition, they may proceed to write upon any theme of which they have a competent knowledge.

The Object. — The object of the exercise, it should be remembered, is not to add to the pupil's knowledge, or even to test it, but simply to train him in the art of hunting up and setting in order the thoughts he may have on any subject, and in expressing those thoughts with rhetorical propriety. Invention in any other sense, in the sense at least of investigation for the purpose of adding to one's knowledge and scholarship, belongs, not to Rhetoric, but to general education.

Historical Narrations, though often recommended for introductory exercises, are unsuitable for that purpose. They are, of all subjects, the ones least conducive to the development of the power of Invention. So far from making the pupil inventive, they almost inevitably beget in him the habit of copying. Writing out from recollection what one has read of any historical incident may be a good exercise for the memory, but it is a very poor one for teaching composition. Writing critiques upon historical characters or events is an excellent exercise for advanced scholars, who are already

versed in the art of composition, and well read in the history which they undertake to criticize. But such topics should never be undertaken by beginners.

No examples are needed under this head. Instead of examples, a full list of subjects is given, which will aid the teacher in assigning, and the student in selecting, topics for compositions.

MISCELLANEOUS SUBJECTS.

1. Hard for an Empty Box to Stand Upright; or, the Temptations of Poverty.
2. Happiness more in Pursuit than in Possession.
3. A Rolling Stone Gathers no Moss.
4. Should the Study of Latin be Optional in an Institution Professing to give a Liberal Education?
5. How far should the Study of Mathematics go in a General Course of Study for Young Ladies?
6. Refinement a National Benefit.
7. The Invention of the Telegraph.
8. Importance of a Habit of Cleanliness.
9. It takes Two to Quarrel.
10. How far should a Class be Punished for an Offence committed by one of its Members, which cannot be found out?
11. Advantages and Disadvantages of Marking Recitations.
12. Motives to Study.
13. It is Easier to be Good than to Seem Good.
14. Familiarity Breeds Contempt.
15. The Effect of Associating with those Better than Ourselves.
16. A Soft Answer Turneth away Wrath.
17. Ought the two Sexes to be Educated Together?
18. Present Tendencies of Periodical Literature.
19. The Influence of Pictorial Illustrations on Literary Taste.
20. Necessity the Mother of Invention.
21. Whitewash — Morally Considered.
22. Duties of Scholars to Teachers.
23. The Pleasure of Receiving Letters.
24. The Character and Writings of Mrs. Sigourney.
25. Disadvantages and Inconveniences of Travelling.
26. Importance of the Habit of Meditation.
27. Habits of Neatness.
28. The Causes and Evils of Family Quarrels.
29. Benefits and Proper Methods of Reading.
30. Importance of forming Habits of Close Observation.
31. Habits of Economy.
32. How Pride Displays Itself.
33. Duties to Schoolmates.
34. A Good Heart Necessary to Enjoy the Beauties of Nature.
35. Power of Music.

36. Respect to Superiors.
37. Affability to Inferiors.
38. Importance of Perseverance.
39. Never too Old to Learn.
40. Does Climate Affect the Character of People?
41. A Sail up the Hudson.
42. A Journey from New York to San Francisco.
43. Innocent Amusements.
44. Skating.
45. The Trials of a Scholar.
46. A Mother's Influence.
47. The Necessity of being Able to Say No.
48. Dreams.
49. The Influence of Fashion.
50. Is it Expedient to Wear Mourning Apparel?
51. Over-anxiety.
52. Are Women more given to Revenge than Men?
53. Was it Right to Execute Major Andre?
54. Is a Lie Ever Justifiable?
55. Rome was not Built in a Day.
56. Is Childhood the Happiest Period of Life?
57. Early Rising.
58. A New Broom Sweeps Clean.
59. Was the Fate of Sir Walter Raleigh Deserved?
60. On Parental Indulgence.
61. Influence of Cromwell.
62. Chaucer and His Age.
63. Aristocracy of Wealth.
64. The Invention of the Cotton Gin.
65. The Art of Pleasing.
66. Habits of the Dog.
67. Good Effects of Ridicule.
68. Description of a Valley.
69. Habits of Courtesy.
70. Taste for Simple Pleasures.
71. The Education of the Senses.
72. Street Beggary.
73. Is there Reason to Suppose that other Planets are Inhabited.
74. On the Multiplication of Books.
75. Comparative Advantages of City and Country Life.
76. The "Fast" Man.
77. Is Labor a Blessing or a Curse?
78. Should the Truth Always be Spoken?
79. One has only to Die to be Praised.
80. It is Hard to Swim Against the Stream.
81. Love Begins at Home.
82. One Learns by Failing.
83. A Ride Across the Prairies.
84. Opening of the Mail.
85. The Ever-varying Beauty of the Clouds.
86. The Occupations of the Farmer.
87. Live Within your Means.
88. No Pains, no Gains.
89. Poor Workmen Find Fault with their Tools.
90. Nothing Venture, Nothing Have.
91. One Good Turn Deserves Another.
92. Silence Gives Consent.
93. It Never Rains but it Pours.
94. Penny Wise and Pound Foolish.

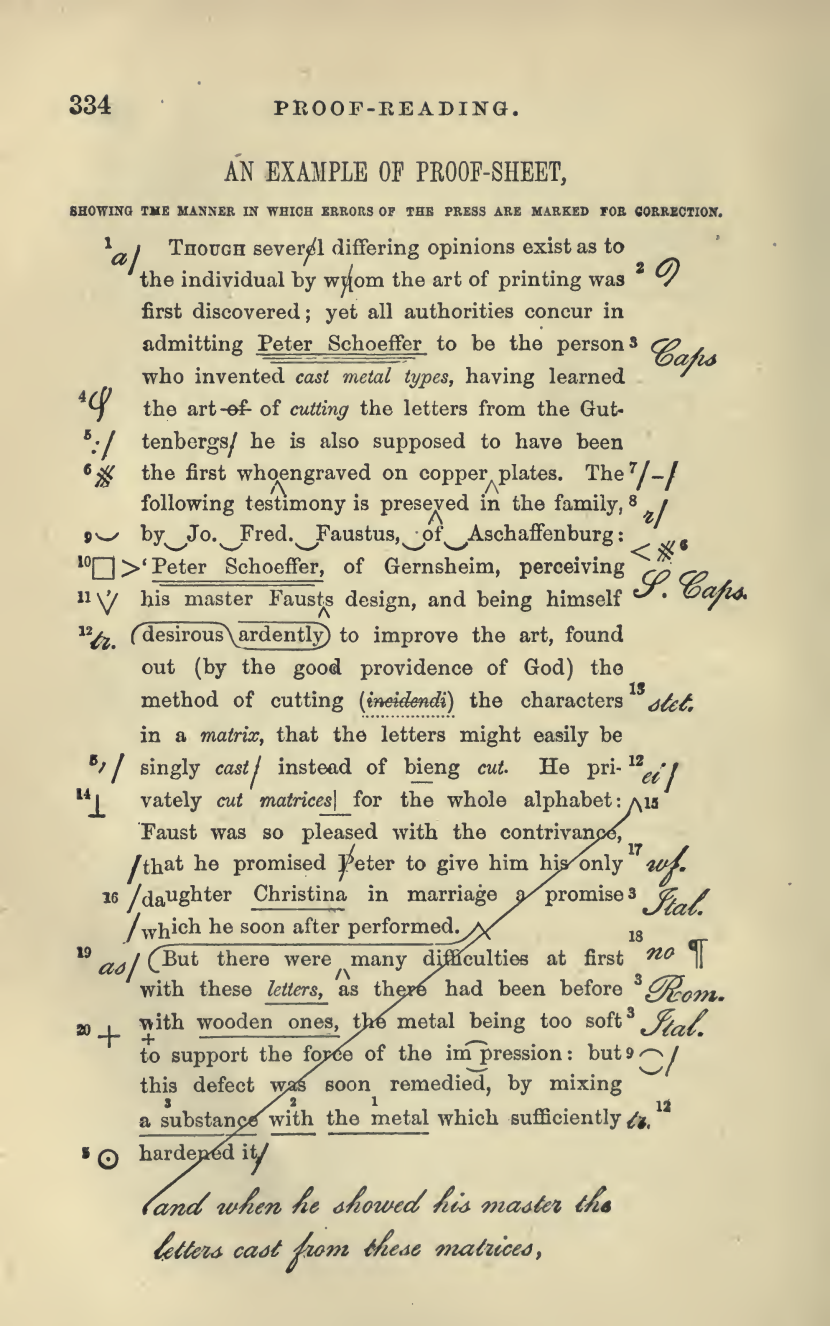
95. Look Before You Leap.
96. Out of Debt, Out of Danger.
97. Short Settlements Make Long Friends.
98. The Burnt Child Dreads the Fire.
99. A Bird in the Hand is Worth Two in the Bush.
100. The Sweetest Wine makes the Sourest Vinegar.
101. Where there's a Will, there's a Way.
102. Cut your Coat According to your Cloth.
103. Every Man is the Architect of his own Fortune.
104. No Place Like Home.
105. Self-praise no Commendation.
106. A Good Name is Better Than Riches.
107. Example is More Powerful than Precept.
108. Religion Tends to Make One Cheerful.
109. Be Sure your Sin will Find you Out.
110. Avarice; or, the More we Have, the More we Want.
111. The Folly of Contending about Trifles.
112. An Argument Against the Use of Profane Language.
113. The Duty of Confessing One's Faults.
114. Importance of Governing One's Temper.
115. The Injurious Influence of Indulging in Slang.
116. Busy-bodies.
117. The Motives which Lead to Flattery.
118. Rural Happiness.
119. Moonlight at Sea.
120. Curiosity.
121. The Learned Professions.
122. Distribution of Time.
123. Want and Plenty.
124. Intellectual Discipline.
125. Bad Effects of Ridicule.
126. Duties of Hospitality.
127. The Study of the French Language.
128. Delicacy of Feeling.
129. Taste for the Cultivation of Flowers.
130. The Effects of Learning on the Countenance.
131. The Difference between Beauty and Fashion.
132. The Choice of a Profession.
133. Correspondence between True Politeness and Religion.
134. Health.
135. The Rainbow.
136. Evils of Public Life.
137. Modesty a Sign of Merit.
138. Art of Pleasing.
139. Order and Confusion.
140. Moral Effects of Painting and Sculpture.
141. The Study of Natural History.
142. Luxury.
143. The Butterfly and its Changes.
144. Local Associations.
145. Parsimony and Prodigality.
146. The Seasons.
147. Harmony of Nature.
148. An Evening Walk.

149. A Strong Will and a Strong Won't.
150. A Description of an Evening Sunset.
151. The Bulls and Bears of Wall Street.
152. The Effect of the Purchase of Alaska.
153. Railroad Corporations.
154. The Uses of Ice.
155. Excess in Novel-Reading.
156. Fiction as a Means of Inculcating Religious Truth.
157. A Visit to the Cave of Æolus.
158. Advantages of Linguistic Studies.
159. Advantages of Mathematical Studies.
160. The Study of History.
161. Hebrew Poetry.
162. What Kind of Popular Amusements are Desirable?
163. Modes of Burial.
164. A Visit to Greenwood Cemetery (Laurel Hill, Mount Auburn, Hollywood, &c.)
165. Epitaphs.
166. Should Children in Sunday-School be Organized into Temperance Societies?
167. Effects of War on National Character.
168. How Far is it Right for One Nation to Interfere in the Affairs of Another?
169. A Ride Across the Atlantic on a Cloud.
170. Should Horse-racing be Allowed at Agricultural Fairs?
171. What I Saw in a Balloon-ride.
172. Characteristics of the Common House-Fly.
173. The Good Old Times.
174. Methods of Improving the Memory.
175. Topics for Conversation at a Morning Call.
176. Attention to Dress.
177. The Personal and Domestic Character of Washington Irving.
178. Negro Minstrelsy as a Popular Amusement.
179. Wedding Presents.
180. John Chinaman.
181. The Schoolmaster Abroad.
182. Effect of Natural Scenery on National Character.
183. Influence of National Proverbs.
184. Effect of the Crusades.
185. Does the Use of Tobacco Lead to the Use of Intoxicating Drinks?
186. It Might Have Been.
187. The Open Polar Sea.
188. International Art Exhibitions.
189. A Uniform System of Coins, Weights, and Measures, for All Nations.
190. Old Coins—What they Tell Us.
191. Cobwebs.
192. Different Kinds of Carpets.
193. Learning to Spell.
194. Every American Boy Expects to be President.
195. Spinning Street-Yarn.
196. Are Men or Women Most Given to Gossiping?

197. Girls' Amusements and Boys' Amusements Contrasted.
198. My Mother's Apron-String.
199. Agreeing to Differ.
200. Public and Private Schools—Advantages and Disadvantages of each.
201. Our Father Who art in Heaven.
202. I Told You So.
203. House-cleaning.
204. People who are Always Unfortunate.
205. The Difference Between Pride and Vanity.
206. Gossiping.
207. A Ride on an Iceberg.
208. Theory and Practice.
209. An Encounter with a Burglar.
210. My Flower Garden.
211. Letter-writing.
212. Restless People.
213. Nursing Sorrow.
214. The Dress is not the Man.
215. Silent Influence.
216. The History of a Pin.
217. A Voyage to the Mediterranean.
218. Visit to a Lunatic Asylum.
219. Firmness and Obstinacy.
220. The Honey-Bee.
221. Love of Ease.
222. Moral Courage.
223. The Man of Talent and the Man of Genius.
224. A Good Listener.
225. A Good Talker.
226. The Grace of Giving.
227. The Grace of Receiving.
228. Sketch of Aaron Burr.
229. The Market.
230. Love of Shopping.
231. Attending Auctions.
232. Is the Pen Mightier than the Sword.
233. Influence of Steam.
234. The Bullet and the Ballot.
235. The Effect on the Household of having Pictures and Works of Art in the House.
236. Description of a Country Church.
237. Does Poverty or Riches Develop the Character best?
238. Do not Visit your Neighbor so often that he shall say, "It is Enough."

AN EXAMPLE OF PROOF-SHEET,

SHOWING THE MANNER IN WHICH ERRORS OF THE PRESS ARE MARKED FOR CORRECTION.


Though several differing opinions exist as to the individual by whom the art of printing was first discovered; yet all authorities concur in admitting Peter Schoeffer to be the person who invented *cast metal types*, having learned the art of *cutting* the letters from the Gutenbergs he is also supposed to have been the first who engraved on copper plates. The following testimony is preseved in the family, by Jo. Fred. Faustus, of Aschaffenburg: 'Peter Schoeffer, of Gernsheim, perceiving his master Fausts design, and being himself desirous ardently to improve the art, found out (by the good providence of God) the method of cutting (*incidendi*) the characters in a *matrix*, that the letters might easily be singly *cast* instead of bieng *cut*. He privately *cut matrices* for the whole alphabet: Faust was so pleased with the contrivance, that he promised Peter to give him his only daughter Christina in marriage a promise which he soon after performed.
But there were many difficulties at first with these *letters*, as there had been before with wooden ones, the metal being too soft to support the force of the impression: but this defect was soon remedied, by mixing a substance with the metal which sufficiently hardened it.
and when he showed his master the letters cast from these matrices,

EXPLANATIONS OF THE CORRECTIONS.

NOTE. — The numbers refer to the figures in the margin.

1. **Wrong Letters or Words.** — A wrong letter in a word is noted by drawing a short slant line through it, as here through the *e* in severel, making a similar slant line in the margin, and writing to the left of it the correct letter. A whole word, if wrong, is corrected by drawing a line across it, and writing the correct word in the margin opposite.

2. **Letters Upside-down.** — A letter that is upside-down is noted by drawing a slant line through it, and making in the margin the mark here given.

3. **Caps, Small Caps, and Italics.** — If letters or words are to be altered from one character to another, it is noted by drawing parallel lines below the letters or words so to be altered; namely, three lines for Capitals, two lines for Small Capitals, and one line for Italics; and by writing in the margin the word Caps, Sm. Caps, or Italics.

4. **Dele-ing.** — When a word or a letter is to be taken out, make a slant line through it, and place in the margin the mark here given, which is the old way of writing the letter *d*, and stands for the Latin *dele*, destroy.

5. **Changing Punctuation.** — A point is to be corrected in the same manner as a letter (No. 1). If the point to be inserted is a period, it should be enclosed in a circle. (See example at the bottom of the page.)

6. **Space Omitted.** — If a space is omitted between two words or letters, put a caret under the place where the space ought to be, and put in the margin the character here given.

7. **Hyphen Omitted.** — If a hyphen has been omitted, put a caret under the place, and write the hyphen in the margin between two slant lines.

8. **Letters Omitted.** — If a letter has been omitted, put a caret under the place, and put in the margin a slant line with the letter to the left of it.

9. **Closing Up.** — If a line is too widely spaced, or letters are separated that should be joined, the letters that are to be brought together should be connected by a curved mark, either above, or below, or both, and a corresponding mark should be placed in the margin.

10. **New Paragraph.** — When a new paragraph is required, put a caret at the place where the new paragraph should begin, and a quadrangle in the margin.

11. **Apostrophe, &c.** — When the apostrophe, inverted commas, the star and other references, or letters and figures of any kind that go over the line, have been omitted, put a caret at the place, and write the omitted apostrophe or other character in the margin, in the bosom of an angle made for the purpose, and opening upwards.

12. **Transposing.** — When a word is to be transposed, draw a line round it and carry the line over to the place where the word is to be put, writing in the margin *tr.* (transpose). If two or three letters in a word are misplaced, draw a line under them, and write them correctly in the margin. If several words are misplaced, draw a line under them all, write over them the figures 1, 2, 3, 4, etc., to show the order in which they should stand, and put *tr.* in the margin.

13. **Stet.** — When by mistake a word has been marked to be struck out, and you wish it to stand, put a row of dots under it, and the word *stet* (let it stand) in the margin.

14. **Space Projecting.** — When a space (a thin slip of metal used for spacing) projects, draw a line under it and the corresponding mark in the margin.

15. **Words Out.** — When several words have been left out, write them at the foot of the page, and draw a line from them to the place where they should be inserted. If the matter omitted is too much to be thus written at the foot of the page, write on the margin the words *Out, see copy*, and write likewise on the margin of the copy the word *Out*, and enclose the omitted words in brackets.

16. **Letters Standing Crooked.** — The marks here given show the mode of noting this defect.

17. **Wrong Fount.** — When a letter of a different fount has been inserted, mark it with a slant line, and write *w. f.* (wrong fount) in the margin.

18. **No Paragraph.** — When a paragraph has been made where none was intended, draw a line from the broken-off matter to the next paragraph, and write in the margin *No* ¶.

19. **Left Out.** — When a word has been left out, make a caret at the place, and write the word in the margin.

20. **Faulty Letter.** — When a letter is faulty, draw a cross under it, and make a small cross in the margin.

THE EXAMPLE OF PROOF-SHEET.

CORRECTED.

THOUGH several differing opinions exist as to the individual by whom the art of printing was first discovered; yet all authorities concur in admitting PETER SCHOEFFER to be the person who invented *cast metal types*, having learned the art of *cutting* the letters from the Guttenbergs: he is also supposed to have been the first who engraved on copper-plates. The following testimony is preserved in the family, by Jo. Fred. Faustus, of Aschaffenburg:

'PETER SCHOEFFER, of Gernsheim, perceiving his master Faust's design, and being himself ardently desirous to improve the art, found out (by the good providence of God) the method of cutting (*incidendi*) the characters in a *matrix*, that the letters might easily be singly *cast*, instead of being *cut*. He privately *cut matrices* for the whole alphabet: and when he showed his master the letters cast from these matrices, Faust was so pleased with the contrivance, that he promised Peter to give him his only daughter *Christina* in marriage, a promise which he soon after performed. But there were as many difficulties at first with these letters, as there had been before with *wooden ones*, the metal being too soft to support the force of the impression: but this defect was soon remedied, by mixing the metal with a substance which sufficiently hardened it.'

CHAPTER IX.

The Study of the English Language.

Rhetoric is, from its very nature, so closely connected with the study of Language, that I shall make no apology for appending to the present treatise some remarks upon the English Language, giving a general outline of its origin, history, affiliations, and character, and some suggestions as to the manner in which its study and culture are to be pursued. These remarks are not intended as a part of the text, to be studied in the ordinary routine of the class-room, but as a matter of information for those students who may not have access to the numerous and extended volumes which are devoted to this particular subject.

Linguistics is gradually acquiring the consistency of a science. If not so definite as mathematics and other pure sciences, it has yet made good its claim to be regarded as a science, both by the character of its methods and the wide generalizations which it has reached. Languages have long, almost always indeed, been a subject of study. But one may be an accomplished linguist, reading and speaking many tongues, without being an adept in the science of language. This science, in its more recent and exact form, differs perceptibly even from philology. The material, or subject-matter of the science, is not one language, or any one class of languages, ancient or modern, living or dead, but language itself, in its entirety. Its methods are to observe, arrange, and classify all the forms of speech that are, or ever have been, in use, and from them to deduce the necessary laws of speech for a race constituted as the human race is. It aims to show how language originated, that is, to show why we speak at all, and why we speak as we do; to show what is the inner life of language, and how its changes are effected; to trace the relations between language and thought; and, finally, as the geologist is able from exist-

ing phenomena to read the history of the globe far back anterior to human records, so from the existing forms of speech to travel back into the prehistoric annals of the race, and to trace the doings and the character of races of whom there is no other record.

The science of language, as thus understood, is the youngest of the sciences, younger even than geology, being yet hardly half a century old. Among its cultivators are two particularly noticeable by those of the English-speaking race, both as being on the foremost wave of the advancing science, and as using our language in their investigations, and being, therefore, the more accessible to English and American students. These are Professor Max Müller, of the University of Oxford, and Professor Whitney, of Yale College. Professor Whitney's book,[1] although it has been but a short time before the public, has already placed its author in a position of most honorable distinction before the eyes of his countrymen. If not so brilliant and fascinating in style as are the volumes of Max Müller,[2] the work is equally learned, and is decidedly more sober and trustworthy in its conclusions.

The recent contributions to the study of English by Professor Marsh,[3] Professor Schele de Vere,[4] Richard Grant White,[5] and Edward S. Gould,[6] of this country, and by Latham,[7] Trench,[8] Alford,[9] and Moon,[10] in England, as well as the elaborate reviews which have appeared in nearly all the leading periodicals in both countries, show that the subject has awakened public attention. All the works referred to have been received with marked favor, and they have done much towards making the genius and resources of our language better understood by those who use it. But the works of Professor Müller and Professor Whitney, while necessarily dealing largely with English, and while of great interest and value to the mere student of English, yet take a much wider range than those of the other

1. Language and the Study of Language. By William Dwight Whitney, Professor of Sanskrit in Yale College. 8vo.

2. Science of Language, 2 vols.; and Chips from a German Workshop, 2 vols.

3. The Origin and History of the English Language. 1 vol., 8vo. Lectures on the English Language. By George P. Marsh. 1 vol., 8vo.

4. Studies in English. By M. Schele de Vere. 1 vol., 8vo.

5. Words and Their Uses. By Richard Grant White.

6. Good English. By Edward S. Gould. 1 vol., 12mo.

7. The English Language. By R. G. Latham.

8. English, Past and Present. By Richard Chevenix Trench.
The Study of Words. By Richard Chevenix Trench.

9. The Queen's English. By Henry Alford, Dean of Canterbury.

10. The Dean's English. By G. Washington Moon.

writers who have been named. The difference between them is like the difference between a work on general geology and a work on trilobites or on the carboniferous era.

Having referred thus to the principal sources of information on this subject which are accessible to the English student, I proceed to give a brief outline of the accepted theory in regard to the origin and character of the English language, and of its relation to the other languages of the earth.

In doing this, it will be necessary first to take the reader to regions apparently remote from the topic named. But in many things a comprehensive survey of a whole subject is the shortest way of getting at a precise knowledge of a particular division of it. Some idea of the general grouping of the languages of the earth is necessary to a proper understanding of the place which English holds, both in history and in general philology. This is the more necessary, because the whole science of language has been revolutionized, or rather it has been created, in times within the memory of persons still living. The old theory, which until lately nobody even questioned, was, that the Hebrew was the original language of the earth, and that all other languages in some way sprung from it. "All antiquity," says Jerome, "affirms that Hebrew, in which the Old Testament is written, was the beginning of all speech." When, therefore, attempts began to be made at a scientific classification of languages, the problem which presented itself to scholars was, "Hebrew being undoubtedly the mother of all languages, how can we explain the process by which it became split into so many dialects, and how can we trace back the words in all the various languages of the world to their original Hebrew roots? The amount of learning and ingenuity bestowed upon the solution of this problem was prodigious, and has well been compared to that bestowed by the earlier astronomers in undertaking to explain the movement of the heavenly bodies on the assumption that the earth was the centre of the universe. The foundations of the old theory of language began to be shaken as far back as the time of Leibnitz, in 1710, and primarily by Leibnitz himself. But no great and certain advance was made in the way of establishing a true theory, until near the close of the last century. The steps which then led to the discovery and the establishment of the science of language, as now understood, originated in undertakings not by any means scientific in their aim.

The English East India Company, in the government of their Indian empire, have always had in their employ a number of eminent jurists, to act as judges in the civil administration. These judges early

found that the jurisprudence which they were called upon to administer was interwoven with a vast body of national traditions of unknown, but certainly most venerable antiquity, and that to interpret these traditions rightly, it would be necessary to become acquainted with the old original language, in which they were contained. The English and American missionaries in that country made a similar discovery. The people of India were found to be in this respect very much in the condition of the nations of Southern Europe, which have survived the disintegration of the Roman Empire. As France, Spain, and Italy look to ancient Rome for the basis both of their several languages and their system of jurisprudence, so in modern India many nations and tribes were found with languages distinct indeed, but closely affiliated, and having a common basis in a tongue which ceased to be spoken more than two thousand years ago. This dead language, existing in India as the Latin does among the nations of Southern Europe, is known by the name of the Sanskrit.

The jurists and civilians of the East India Company found, that in order to acquire the necessary authority as interpreters of Indian law, they must acquaint themselves with the Sanskrit language. The missionaries were obliged to study it for a like reason. It was the only way in which they could obtain a hearing as instructors of the people, or in which they could, satisfactorily to themselves, explain and confute the system of theology and philosophy on which the vast superstructure of Indian religion was based. These two classes of Europeans, therefore, addressed themselves with zeal to the study of this ancient tongue. Their labors in this line first took shape in the formation of the Asiatic Society at Calcutta, in 1784, from which event, indeed, the history of Sanskrit Philology as a European study may be dated. As the results of their studies were transmitted from time to time to the learned of Western Europe, it became gradually apparent that the facts disclosed were likely to have an important bearing upon the entire science of philology. A surprising coincidence, for instance, was found between this ancient language at the foot of the Himalayas, which had been a dead language for more than two thousand years, and the languages of Western Europe. More surprising still, this language was found even more like to the Latin and Greek. This coincidence included not only a vast number of words of like meaning, but most wonderful similarities in declensions, conjugations, and syntax. Grammatical forms and constructions in Latin and Greek, which had become anomalous and unexplainable before the time of Julius Cæsar and the grammarians of

Alexandria, were found to be explained by corresponding forms in Sanskrit, where they existed in a state less impaired, or more fully developed.

Such results as these necessarily led to a careful re-examination of the whole theory of the affiliation of languages. It would not comport with the object of the present article to enter into a history of the investigations and discussions which followed, nor to state the discrepancies of opinion which still exist among philologists, as to the general classification and the geographical distribution of the languages of the earth. The examination of the subject has led, however, to some well-ascertained results, in regard to which the learned are pretty much agreed. All the leading languages, from the Himalaya Mountains in Asia, on the east, to the Atlantic shore of Europe, on the west, are found to have numerous affinities and points of resemblance too strong to be accounted for in any other way than by supposing an historical and ethnical connection. The ethnographical theory, by which these extraordinary analogies and identities are explained, we shall now proceed to state in the briefest manner possible. It will be understood to be the merest outline.

The principal nations embraced in the immense space of longitude that has been named, are supposed to have all sprung originally from the same central hive in Asia, the precise location of which it is not necessary to the theory either to establish or assume, and to have proceeded thence, in very early times, in successive swarms, to the several countries where they are found within the historic periods. These tides of population are supposed to have followed each other at distant intervals, and to have proceeded, as migratory nomads usually do, in the direction of their original impulse, until the impulse was spent, or until it met with some obstacle sufficient to arrest its further progress. The earliest wave rolling westwardly would necessarily be arrested by the Atlantic, and would eventually become stationary in the regions along the coast and in the adjacent islands. The next succeeding wave in the same direction would be compelled to pause on reaching the range of countries occupied by its predecessor. The earliest easterly wave seems to have been arrested by the formidable obstacle presented by the Himalaya Mountains, and to have settled at its feet among the plains of Hindostan. So on with the several emigrations, east and west, and more or less remote, until we imagine the whole area occupied between our two extreme points.

Taking this general idea, which is admitted to be in the main purely theoretical, we find the following distinct groups of lan-

guages, marked off and yet connected by well-defined characters, and by well-known and indisputable facts.

I. The INDIC, or the languages of India. The ancient original language of India is the Sanskrit. It ceased to be a spoken language at least 300 B. C. Its earliest form is to be found in the Vedas, the most ancient of the sacred books of the Hindoos. Between the Sanskrit and the present living languages of India, are two successive stages, or dialects (both however dead), namely, the Pali, containing sacred books less ancient than the Vedas; and the Prakrit, containing various remains, both literary and religious, and approaching to more modern times. The chief modern dialects sprung from the above, but largely mixed with the languages of the successive conquerors of the country, are such as the Hindi, Hindostani, Bengali, Mahratti, etc.

II. The IRANIC, the language of Iran, or Persia. The ancient language of the Zoroasters, or Fire-worshippers, the inhabitants of Persia, which was originally called Iran, is the Zend. Its earliest form is in the Zend-Avesta, the most ancient of the sacred books of the Persians. Two stages of this also are found, the Pehlevi, some centuries after the Christian era, and the Parsi, or old Persian, about 1000 A. D. The chief living representatives of the Zend are the Persian and the Armenian.

III. The CELTIC. The tribes found by the Romans in Spain, Gaul, Britain, and Ireland, and in the smaller islands along the Atlantic coast, had certain remarkable points of coincidence, showing them all to belong to the same race. They are called Kelts or Celts, and they have been divided into two branches, the Cymric and the Gaelic. From the Cymric branch are derived the Welsh (the lineal descendants of the old Britons), the Cornish (inhabiting Cornwall), and the Armorican, in the province of Brittany or Armorica on the coast of France. From the Gaelic branch came the Erse or Irish, the Highland Scotch, and the Manx on the Isle of Man.

IV. The ITALIC. With the ancient language of this family, the Latin, we are all familiar. The Roman power and civilization carried their language into all those provinces which were thoroughly subdued. The chief modern Latin languages, or Romance languages, as they are generally called, are six, Italian, Spanish, Portuguese, French, Wallachian (spoken in Wallachia, Moldavia, and parts of Hungary, Transylvania, and Bessarabia), and the Romanese (spoken among the Grisons of Switzerland).

V. The HELLENIC. This is represented by the ancient Greek, the modern Greek usually called Romaic, and perhaps the Albanian.

VI. The Teutonic. The oldest of the languages belonging to this class is the Gothic. It became extinct in the ninth century. Ulfilas, a bishop of the Mœso-Goths, about A. D. 350, translated the whole of the Scriptures, except Kings, into the Gothic. Of this translation a considerable portion of the New Testament and a small portion of the Old, have survived, and constitute a most important relic of this ancient tongue. The modern Teutonic languages may be divided into two distinct groups, the Scandinavian and the Germanic. The Scandinavian includes the tribes north of the Baltic, and is represented by the Danish, the Swedish, the Norwegian, and the Icelandic. The Germanic includes the tribes in Central Europe south of the Baltic, and is subdivided into two branches, the High German and the Low German. From this latter has sprung the Hollandish or Dutch, and the Anglo-Saxon, the parent of English.

It has been conjectured that the Italic and Hellenic races entered Europe south of the Euxine, following the coast of the Mediterranean. In like manner the Teutonic tribes are supposed to have passed north of the Euxine, and in the course of their wanderings westerly to have become gradually separated into two streams, part verging north, to and beyond the Baltic, forming the Scandinavian nations, and part going more centrally, pressing upon the Romans on the south, and upon the Celtic nations on the west. This, at all events, is the position in which we find them in the times of Livy, Cæsar, and Tacitus.

VII. Slavonic. The last of the great waves of population that we shall notice, the last perhaps in point of time in its western exodus, is the Slavonic. It is found in the northeastern parts of Europe and the conterminous regions of Asia, pressing westerly upon the Germanic and Scandinavian peoples, and southerly upon the Græco-Roman. The languages of this group are very numerous. The principal are the Russian, Bulgarian, Illyrian, Polish, Bohemian, Lusatian, Lettish, Lithuanian, and old Prussian.

The seven groups of languages, that have been thus briefly described, form one of several great Families of Languages, into which the numerous varieties of human speech have been divided. This family has been variously named. It has been called the Japhetic, because the nations included in it are supposed to have descended from Japhet, one of the sons of Noah. Another name is the Indo-European, which is a purely geographical name, and has been given purposely to avoid mixing up the philological question with the ethnical one. Of the linguistic affinities, there is no doubt. The ethnical connection has not been so clearly established. Still another name

has been given to the family, and has been much insisted on by those eminent scholars who have pushed their inquiries into the subject farthest. This name is the Aryan. It is so named from an ancient country in Central Asia, called Arya in the Sanskrit books, and known by this title among the Greeks and Romans, and supposed to be the starting-point from which these various nations migrated.

Besides this family, there are two or three others, which we need not describe, as they are not connected, except in a most remote degree, with our present subject. One of these is the Shemitic family, so called because the nations embraced in it are descended from Shem, the oldest son of Noah. The principal languages included in this family are the Hebrew, Samaritan, Syriac, Chaldee, Arabic, and Ethiopic. The other families of languages are not as yet sufficiently defined, and therefore need not be named in this extremely cursory review.

The English language, it will be seen, bears intimate relations to two of the groups of the great Indo-European or Aryan family, namely, the Teutonic and the Latin. More than nine-tenths of English words are derived from one or the other of these sources. At the same time, there are numerous words in English that cannot be claimed as being exclusively either Teutonic or Latin, but are common to both sources. Some words, indeed, are found running through all the seven groups of the Indo-European family, showing that they existed before the great dispersion. A few words are found even common both to the Indo-European and the Shemitic families, bearing in this fact a history that carries us back to the ark itself.

It would be impossible, in such a review as this, to give the induction of particulars that are proper in the way of illustration even, much less of proof, of these generalizations. A very few familiar examples will be quoted.

THREE.

1. Sans.: *tri.*
2. Zend: *thri.*
3. Celt.: Erse, *tri;* Welsh, *tri.*
4. Ital.: Lat., *tres, tria;* Fr., *trois;* It., *tres;* Sp., *tre.*
5. Hell.: Gr., τρεις, τρια.
6. Teut.: Goth., *thri;* Ger., *drei;* Sw., *tre;* Dan., *tre;* Sax., *threo, thri;* Eng., *three.*
7. Slav.: Russ., *tri;* Let., *tri.*

SEVEN.

1. Sans.: *saptan.*
2. Zend: *haptan;* Per., *heft.*
3. Celt.: Welsh, *saith.*
4. Ital.: Lat., *septem;* It., *sette;* Sp., *siete;* Fr., *sept.*
5. Hell.: Gr. ἑπτα.
6. Teut.: Goth., *sibun;* Ger., *sieben;* Du., *zeeven;* Dan., *syv;* Sax., *seofen;* Eng., *seven.*
7. Slav.: Rus., *sem;* Let., *septyni.*

FATHER.

1. Sans.: *pitri.*
2. Zend: *paitar;* Per., *pader.*
3. Celt.: Ers., *athair* (initial consonant elided).
4. Ital.: Lat., *pater;* It., *padre;* Sp., *padre;* Fr. *père.*
5. Hell.: Gr. πατηρ.
6. Teut.: Goth., *vatar;* Ger., *vater;* Du. *fader;* Dan. *fader;* Sw., *fader;* Sax., *faeder;* Eng., *father.*
7. Slav. (doubtful).

MOTHER.

1. Sans.: *matri.*
2. Zend: Per., *mader.*
3. Celt.: Ers., *mathair.*
4. Ital.: Lat., *mater;* It., *madre;* Sp., *madre;* Fr., *mère.*
5. Hell.: Gr., μητηρ.
6. Teut.: Ger., *mutter;* Du., *moeder;* Sw., *moder;* Dan., *moder;* Sax., *moder;* Eng., *mother.*
7. Slav.: Rus., *mat.*

TO BEAR.

1. Sans.: *bri, bhar-adi.*
2. Zend: *bairan;* Pers., *ber.*
3. Celt.: Ers., *bear-adh.*
4. Ital.: Lat., *fero, pario, porto;* It., *portare;* Sp., *portar;* Fr., *porter.*
5. Hell.: Gr. φερω, φορεω, βαρος (a thing borne, a burden), βαρυς.
6. Teut.: Goth., *bairan;* Ger., *führen;* Du., *beuren;* Sw., *bæra;* Dan., *bære;* Sax., *bæran;* Eng. *bear.*
7. Slav.: Rus., *beru.*

Some words, it is to be observed, not only run through the entire Indo-European or Japhetic group, but likewise appear in the Shemitic. Thus the numeral "seven," already quoted, is evidently connected with the *sheba* of the Hebrew, Chaldee, Syriac, and Ethiopic,

and the *sabata* of the Arabic and Hebrew. In like manner, "bear" seems to have an etymological connection with the Hebrew *parah*, which means to "bear," and perhaps with the Hebrew *bara*, meaning "to create," "to produce," "to bring forth," (comp. Eng. *bairn*, that which is born or brought forth.)

This word "bear," both in its generic meaning of bearing a burden, and its specific meaning of bringing forth (as of animals, trees, earth, etc.), is probably more widely diffused than any other word to be found in the world. There is no word of which we would feel it safer to guess that it was used by Noah himself, and that it is verily older than the flood.

Let us look at a few of its forms in the English alone.

Here we have it both as a Teutonic word, coming directly from the Saxon *bæran*, and as a Latin word, in its three several forms of *fero*, *pario*, and *porto*.

First, let us enumerate some of the forms of Teutonic origin.

Bear, bearing, bearer, bearable, bearably, bier; forbear, forbearing, forbearingly, forbearance; over-bear, over-bearing, over-bearingly; bore, over-bore, for-bore; borne, over-borne, for-borne; born, bairn, birth; burden, burdening, burdened, burdensome, burdensomely, burdensomeness; over-burden, over-burdening, overburdened, unburden, unburdening, &c.

From the Latin *fero*, we have fertile (bearing freely, productive), fertility, fertilize, fertilization, fertilizer, fertilizing, fertilized. *Fors* (forts) comes from *fero*, as the Greek φορτιον from φερο, τροπος from τρεπω. *Fors*, *fortis* (whatever bears or brings itself along, *chance*) gives us fortune, fortuning, fortuned, fortunate, fortunately, fortuneless; unfortunate, unfortunately; misfortune; fortuitous, fortuitously, fortuity. *Fortis* (that which bears everything before it, *strong*, *brave*) gives us forte; fort, fortlet, fortalice, fortress; fortitude, fortify, fortifying, fortified; force, forcing, forced, forcer, forceless, forceful, forcefully, forcible, forcibly; enforce, enforcing, enforced, enforcement; reinforce, reinforcing, reinforced, reinforcement. There is some connection evidently between *fero*, to bear, and *ferry*, to bear across a stream; hence we have ferry, ferrying, ferried, ferriage, ferryman, etc. *Fer* as an adjective termination, in conjunction with *ous*, is compounded with many hundreds of Latin nouns, giving rise to such words as somniferous, noctiferous, odoriferous, pestiferous, vociferous, etc., some of which again originate a new progeny, as vociferous, vociferously, vociferate, vociferating, vociferated, vociferation, etc., etc.

Fero, in composition with the Latin prepositions, gives a still more prolific progeny of words; as,

Circum-*fer*-ence, circumferential, circumferentor.

Con-*fer*, conferring, conferred, conference, conferrer, conferee.

De-*fer*, deferring, deferred, deference, deferential, deferentially.

Dif-*fer*, differing, differed, different, indifferent, differently, indifferently, difference, indifference, differentiate, differentiating, differentiated.

In-*fer*, inferring, inferred, inferrible, inference, inferential, inferentially.

Of-*fer*, offering, offered, offerer, offertory.

Pre-*fer*, preferring, preferred, preferrer, preferment, preference, preferable, preferably, preferableness.

Prof-*fer*, proffering, proffered, profferer.

Re-*fer*, referring, referred, referee, referrible, reference.

Suf-*fer*, suffering, suffered, sufferer, sufferance, sufferable, sufferably, insufferably.

Trans-*fer*, transferring, transferred, transferrer, transferee, transference, transferrible, intransferrible.

The connection between *fer*-o, and *par*-io, to bring forth or bear, may not be obvious at first sight; but the words are not more removed than are *βάρος* and *φέρω* in the Greek, in which case the connection is generally admitted. As the identity of the stem depends upon its consonantal elements, the substitution of *p* for *f* is the only material change in passing from *fer* to the stem *par*, or *per* (*par*-io, pe-*per*-it,) and no etymological law is better established than the interchangeability of the labials *p*, *b*, *f*, and *v*. The same applies to *por*-to, to carry, to bear.

If these two words be admitted to belong to the group, we have from *par*-io, parent, parentage, parental, parentally, parentless, parturient, parturition, and very numerous compounds, such as vivi*par*ous, ovi*par*ous, &c. From *por*-to, to carry, we have port, porte, portico, porch, porter, portly, portal, portage, portliness, portable, portableness, besides the compounds portmanteau, portfolio, etc., etc. Besides these, we have also the various prepositional compounds, com-port, de-port, ex-port, im-port, re-port, sup-port, trans-port, each of which gives birth to a numerous family, which need not be enumerated, as they are formed in the same manner as the derivatives of con-fer, de-fer, etc., already given.

It is not necessary to pursue the illustration further. From a careful count, I suppose there are in the English language alone, not less than four hundred and fifty words, dependent upon this one stem, in no one of which is the meaning of the primary root entirely lost.

What the count might be, if carried through each of the languages of the Indo-European family, to say nothing of the numerous traces of it in the Shemitic family, I am unable to say. It certainly reaches many tens of thousands.

One other remark before we leave this subject. In treating of such a class of words, it is obviously proper to say, first, that fertile, confer, defer, etc., are derived from the Latin *fero*; secondly, that bear, burden, borne, born, birth, etc., are derived from the Sax. *baeran*. But it is not proper to say that baeran and its derivatives come from fero, or that fero and its derivatives come from baeran. The two (fero and baeran) are independent of each other, and yet they are mutually related. The generic stem, which pervades them all, is not strictly a Teutonic word, or a Latin word, but an Indo-European word.

Having thus given a general outline, showing what is meant by the Indo-European family of languages, with a few examples in illustration of the theory, we will pass briefly in review some of those historical facts which show more particularly the exact place of the English language in this family.

According to the theory, then, the first of the great waves of population that rolled westward from Central Asia, was the Celtic race. At what particular time this great emigration took place, we know not. We only know that it was many centuries before the Christian era. The Celts, or Kelts, appear to have been originally nomadic in their character, and to have journeyed westerly, or to have been driven westerly by the Teutons or some succeeding race, through Central Europe, until their further progress was arrested by the Atlantic Ocean. We find remains of this race all along the Atlantic coast of Europe, though they were chiefly congregated in Spain, Gaul, Britain, and the adjacent islands.

The Latin or Roman race, shortly before the Christian era, extended their dominion northward from Italy, until they had subdued nearly all the countries occupied by the Celtic race. In Spain, and in Gaul (or France), this dominion was so complete, that those countries became integral parts of the Roman Empire. Not only Roman laws and customs were introduced, but a Roman population extended itself into those provinces, and intermingled largely with the original population, so that finally the Roman or Latin language was substituted for the original Celtic throughout the provinces of Gaul and Spain.

In the year 55 B. C., the Romans, under Julius Cæsar, passed from Gaul into Great Britain. From that time until 426 A. D., a

period of nearly five centuries, the Romans continued to regard Great Britain as a part of their empire.

At length, in the fifth century of the Christian era, the Teutonic or Germanic race, then occupying Eastern and Central Europe, under various names, as Goths, Vandals, Franks, &c., began to be agitated by a great and steady impulse southward and westward. These fierce northern barbarians precipitated themselves with fearful violence upon the now corrupt and imbecile Roman provinces. The Roman Empire, tottering to its fall under these repeated assaults, was obliged to withdraw its forces from the distant provinces for the defence of the imperial city itself. The Roman legions were finally withdrawn from Great Britain in the year 426 A. D., just 481 years after the invasion of Cæsar, and the native Britons were left thenceforth to defend themselves, as they best might, from the barbarians that on all sides threatened them.

The Roman occupation of Great Britain differed materially from their occupation of Gaul and Spain. These latter countries were thoroughly subdued and made part of the great Roman commonwealth, almost as much so as was Italy itself. They were Romanized or Latinized almost as thoroughly as Louisiana is now Americanized. But in Britain the case was different. The Romans there held at best only a military occupation. They maintained one or more legions in the island. They constructed roads, they fortified camps, and had, of course, considerable commerce with the natives. But the Roman people themselves never settled in great numbers in the island.

The connection between the Romans and the Britons was somewhat similar to that between the present English and the natives of India. There was a state of military subjugation, and, to some extent, of civil administration and government; but there was no general intermixing and fusion of races. There was no extension of the language of the conquerors over the region of the conquered. On the final withdrawal of the Roman legions, in the fifth century, the original Britons are found to have retained hardly any traces of the Roman or Latin language. It is asserted that less than a dozen words altogether remain upon the island, as the result of these five centuries of military occupation, and these few words are so much corrupted as to be with difficulty recognized.

Among the Latin words left in Great Britain by the Romans, may be mentioned, by way of illustration, the proper name Chester, both as occurring by itself, and as a part of many compounds, such as West-Chester, Win-Chester, Chi-Chester, Col-Chester, &c. Chester

is a corruption of the Latin word *castra*, a fortified camp. These fortified camps of the Romans, in the distant provinces, were often permanent establishments, remaining in the same place for a series of years. Of course, the natives resorted to these camps for the purpose of traffic, bringing for sale provisions, clothing, and whatever else was needed for the support of the soldiery. Booths were erected, then huts, and finally more settled habitations, arranged in rows, or streets, and so each camp, "castra," or "chester," became the nucleus of a town, giving us Westchester, Manchester, Grantchester, and all the other Chesters.

The Latin words, however, that were left in Great Britain by the Romans, as the result of this early occupation of the island, are very few in comparison with the whole number of Latin words that now exist in English. We know not how many Latin words we now have in English, certainly not less than thirty thousand. But this vast number was not introduced by the Roman conquest. Not a hundred altogether are found that came in as the result of that event, and those few are, like the word Chester, so much altered, as scarcely to be recognized. The large ingredient of Latin words now existing in English, is to be attributed to causes of much later date, some of them indeed coming down to the present day. Of these I shall speak more fully a few pages farther on.

The year 451 A. D. is generally assigned as the date of an event that has affected, more than all other causes, the destiny of Great Britain. This was the coming of the Saxons, under the two brothers Hengist and Horsa.

The Saxons were a branch of the great Teutonic race. They lived along the southern shores of the Baltic, in the countries now known as Holland, Jutland, Hanover, Sleswick, Holstein, etc., extending from the Rhine to the Vistula. Their position along the coast of the North Sea and the Baltic, and the numerous bays, creeks, and rivers with which that coast is indented, determined in a great measure their occupation, and separated them perceptibly, both in character and destiny, from their Teutonic brethren of the forests of Central Germany. They were the navigators of their age. They spent their lives almost entirely upon the waves. Bold, buccaneering, and piratical, they were the terror equally of the Roman and the Celt.

The various tribes of this race were known by different names. Those with which history is most familiar are the Jutes, the Angles, and the Saxons. That part of Britain which was settled by the Angles was called Angle-land, changed afterwards into "Engle-land,"

and then into England. This name, applied primarily to a single province, was ultimately extended to the whole country. The compound term, "Anglo-Saxons," taken from the two most notorious of the piratical tribes, and used as a convenient abbreviation for "Angles *and* Saxons," is the name generally given by historians to all those of the race that settled on the island of Great Britain.

The Saxons did not come into Britain all at one time, or in one body. Their first arrival was under Hengist and Horsa, A. D. 451. One part of the race having obtained a secure foothold in the island, other swarms followed from time to time, for several hundred years. In the year 827, nearly four centuries after the first settlement, seven independent Saxon kingdoms had been established in the island, which were then united under one government, known as the Saxon Heptarchy.

The policy of the Saxons in Britain differed entirely from that of the Romans. The Romans had merely a military occupation of the island. They held it in subjection by their legions, and when those legions were withdrawn, the native Britons remained on the same soil where Cæsar found them, improved and civilized indeed by contact with the Romans, but still unmixed as to race, and uncorrupted as to language. The Saxons came with a far different purpose, and in a far different manner. The Saxons took, not military, but popular occupation of the island. They came, not as an army merely, but as a people. They came, not to conquer merely, but to settle. They made England their headquarters, their home. Their policy, therefore, was one of extermination. The Romans held the Britons in subjection. The Saxons butchered them, or drove them out. The Roman soldiery and the Britons covered the same area of territory, mingling freely together. The Saxons wanted, not subjects, but soil. The conflict, therefore, between these two races was one of the bloodiest upon record. The result was the expulsion, almost the extermination, of the feebler race. When the Saxon Heptarchy was fully established, the great mass of the native Britons had been literally butchered. Of those that survived this fate, some few had settled in Armorica or Brittany, on the coast of France, but the great majority had taken refuge in the secluded and inaccessible mountain fastnesses of Wales, where they remain as a distinct race to this day. The Welsh of the present day are the lineal descendants of the ancient Britons.

The most striking evidence of the extent to which this exterminating policy of the Saxons was carried, is to be found in the language. Had the Saxons come into the island as the Romans did, and mingled

with the natives, even though it had been as conquerors, the original British or Celtic language would have remained substantially unchanged, or, at most, there would have been a mixture of the two languages — the British or Celtic, and the Saxon. So far is this, however, from the fact, that after the Saxon conquest was completed, there remained upon the soil scarcely a vestige of the original language of the island. According to Latham, the only common names retained in current use from the original Celtic of Great Britain are the following: basket, barrow, button, bran, clout, crock, crook, cock, gusset, kiln, dainty, darn, tenter, fleam, flaw, funnel, gyve, grid (in gridiron), gruel, welt, wicket, gown, wire, mesh, mattock, mop, rail, rasher, rug, solder, size, tackle.

I know of but one instance in history of an extermination so complete, and that is, of the Indian race who originally occupied this country, and whose fate presents a curious parallel to that of the ancient Britons. As there now linger among our hills and valleys a few Indian words which we have adopted and anglicized, such as tomato, potato, tobacco, calumet, wigwam, tomahawk, hominy, mush, samp, moccasin, etc., so among the Saxons, after their bloody work was over, there remained a few of the words of the old Britons. As the remains of the Indian tribes are now gathered into a body in the West, where they retain and keep alive their native dialects, so the remnants of the miserable Britons were collected into the western part of England, in what is now the Principality of Wales, where they retain with great tenacity their ancient language and many of their ancient customs.

The original language of Britain, then, the old British or Celtic language, that which was spoken by the half-naked savages that Cæsar saw, still exists. It is a living, spoken language. But it is not our language. Though spoken in parts of England, it is not the English language. It is not that with which we are materially concerned in our present inquiry. We, Englishmen and Americans, are lineal descendants of the Anglo-Saxons, and our language is the Saxon language. The English language, whose history we are now sketching, though it has received large admixtures from various sources, is in the main the same that was spoken by Hengist and Horsa, and by their countrymen along the southern shores of the Baltic, before their arrival in England in the fifth century.

During the ninth and tenth centuries, the Saxons in their turn were invaded by the Danes. The Danish invasion, however, does not assume much importance in giving the history of the language,

because the Danes, although for a time victorious, were finally expelled, leaving the Saxons in possession of the country. The Danes, moreover, were of a race cognate to the Saxons, and their language belonged to the same group of languages. A considerable number of Danish words were retained in the island, and have been incorporated into the language. They are not, however, so numerous, nor do they differ so much from the Saxon words, as to make any special consideration of them necessary.

The first historical event which impaired seriously the integrity of the language, was the Norman conquest. William, Duke of Normandy, generally known as William the Conqueror, invaded England, A. D. 1066, and by the decisive battle of Hastings routed the Saxons, and gained the English throne. By this event the Normans became, and continued to be, the governing race in England. Let us trace briefly the influence of this event upon the language.

The policy of the Normans differed both from that of the Romans and that of the Saxons, and it was this difference of policy that caused such a difference in the effect upon the language. The Normans did not, like the Romans, merely send over an army to subjugate, but came over as a people to occupy. On the other hand, they did not, like the Saxons, exterminate the conquered, but sought to keep them on the soil as a subject and servile race. William divided the island among his followers, giving to each a portion of territory, and of the Saxon population which was upon it. In this manner, two races were diffused, side by side, over the surface of the island, and kept in constant juxtaposition. The effect of this continued contact between the two races soon became apparent.

The Normans were superior to the conquered race in military skill, but were greatly inferior in numbers. They sought, therefore, to perpetuate their authority by depressing the social and political condition of the Saxons. They introduced Norman laws and customs. None but Normans were appointed to any important office, either in church or state. Above all, a strenuous attempt was made to spread the Norman language throughout the island. No other language was spoken at court, or in camp, in parliament, in the baronial hall, or in the lady's boudoir. In this language the laws were written, and judicial proceedings were conducted. No civil contract was binding, no man could sue or be sued, no right could be enforced, and no favor won, except in the language of the governing race. The first step to every Saxon serf, who wished to rise from his state of inferiority and servitude, was to forget his native language, and train his tongue to the accents of his foreign masters.

But the laws of nature are stronger than the laws of man. The Normans attempted an impossibility. It is impossible for two races to maintain permanently a separate existence, when kept in constant contact and juxtaposition, as were the Normans and the Saxons. A mingling of race is sooner or later the uniform and inevitable result. So it was here. The Saxons gradually intermarried with the Normans, and rose to an equality of legal rights and social position. With the elevation of the race, the Saxon language resumed its rightful position. It had always been the language of the masses, while the Norman had been spoken only by the governing few. When two races become thus blended into one people, they cannot long continue to speak different languages. In this case, the Saxon, as being the language of the many, displaced the Norman, which was the language of the few, notwithstanding all the weight of authority and fashion that had been exerted in favor of the latter.

It would be a mistake, however, to suppose that no changes in the language occurred during this fiery ordeal. As there was a mingling of race, so there was to some extent a mingling of language. If we take a survey of the authors that wrote two or three centuries after the conquest, we find, not the pure Saxon of Alfred and Cædmon, nor yet the Norman parlance of William and his barons, but a mixed language, like the race, predominantly indeed Saxon, but with a large foreign ingredient. This mixed language is our modern English. Its main element is Saxon. But it has another element, amounting now to nearly one-third of the whole, the first introduction of which is to be attributed to the Norman conquest.

But who were the Normans, and what was their language? The word "Norman" is a corruption of Northman. The "Northmen" were the inhabitants of the ancient Scandinavia, that is of Norway, Sweden, and Denmark. They were, in the ninth and tenth centuries, precisely what the Saxons had been in the fifth century. The Saxons, after their establishment in Great Britain, had been converted to Christianity, had acquired the arts of peace, and become comparatively civilized. The Northmen were still unlettered pagans, whose home was in their ships, and whose whole life was warfare. For the greater part of two centuries, they ravaged all the more civilized countries of Europe bordering upon the coast, until their very name was a terror. Rollo, a leader of one of those adventurous bands, penetrated into the very heart of France, and finally obliged the king to cede to him and his followers an entire province, amounting to no inconsiderable part of the kingdom. This province, thus

ceded, A. D. 912, to the victorious Northmen, or Normans, was thenceforward called Normandy.

Rollo and his followers were comparatively few in numbers. They gradually intermarried with their subjects in the province which had been assigned to them, and adopted their manners, religion, and language. In less than a century after the advent of Rollo, his descendants in Normandy were, as to language, scarcely distinguishable from other Frenchmen. But the French language, as we have seen, is in the main that introduced into the province of Gaul by the Romans. It is, in short, a corrupt form of the Latin language; and the Norman-French is the same as other French, only with the addition of some northern or Scandinavian words, which the descendants of Rollo retained after their settlement in Normandy.

The Norman-French, therefore, which William the Conqueror tried to introduce into England, was mainly a Latin language. The Normans did not eventually succeed in displacing our native Saxon, but they did succeed in introducing into it a large number of Norman-French words, and these Norman-French words, introduced into English after the Conquest, are generally words of Latin origin. These Latin words, thus introduced through the Norman-French, constitute the first important item in the Latin element of the language.

The importance of the Norman conquest, in its influence upon the language, is not to be estimated by the actual number of words then introduced. In point of fact, much the larger number of Latin words have been brought into the language since that time, and by other causes. The chief effect of the Conquest in this respect was, first, that it broke down the old grammatical inflections, which constituted a dividing wall between the two languages, and, secondly, that it created the tendency to adopt foreign words. There is in all nations naturally a strong aversion to the adoption of foreign terms. The natural and spontaneous disposition, when a new word is wanted, is to make it out of roots or stems already existing in the language, and by modes of combination with which the popular ear is familiar. The terrible shock of the Conquest, and the wholesale use of foreign words to which the people thereby became accustomed, overcame this natural dislike, and opened a wide door through succeeding centuries for a continued influx of Latin words from a great variety of sources.

The extent of this influx may be estimated, if we call to mind that England, both from its position and from its natural policy, has always maintained the closest commercial relations with the nations of Southern Europe, and that those nations, the French, Spanish,

Portuguese, and Italian, all speak languages that have descended directly from the Latin, and that have consequently the closest affinity with each other. The Norman conquest having brought a large number of Latin words into the language, and having opened permanently the door for the introduction of others, by overcoming the national prejudice on the subject, and by making such foreign importations fashionable and popular, there has been ever since an uninterrupted stream of Latin words setting in upon us, like a tide that knows no ebb. Whenever, in the progress of commerce or of the arts, it has become necessary to have new words for the expression of new wants, or new ideas, instead of making these new words by a process of home manufacture, we have resorted to the easy credit system of borrowing them from our neighbors. Almost every musical term in the language has been taken from the Italian, most of our terms of etiquette and punctilio from the Spanish, and the entire nomenclature of cookery, dress, and fashion from the French. Italian singers and fiddlers, and Parisian cooks and milliners, have levied a tax upon our tongues no less than upon our purses. These foreign words, when first introduced, usually appear in a foreign dress. They are printed in italics, or with quotation marks, or in some way to indicate that they are foreigners, and not yet entitled to the full rights of citizenship. But in a few years, the popular ear gets accustomed to the lingo, the popular lip learns to sound it trippingly, it becomes a part of staple English.

But there is another source from which Latin words have been brought into the language, even more prolific than those from mixture of race and from national intercourse. I refer to learning and education. From an early period in English history, long indeed before the time of the Conquest, all ecclesiastics were instructed in the Latin tongue, because in that tongue all the church services were conducted. Besides this, the Latin language then was, and indeed until comparatively modern times it continued to be, the general language of scientific and literary intercourse throughout Europe. Every treatise intended for general dissemination was written as a matter of course in Latin. Latin was the only medium by which an author could make himself known to those for whom alone books were intended, namely, the learned few. In addition to this, it has been, for more than a thousand years, and it still is, the settled practice, that the study of the Latin shall form a leading part in every course of liberal education. All educated men, of whatever profession, have been, as a matter of course, Latin scholars. The language of Cicero and Virgil has been as familiar to Englishmen of education,

as that of Chaucer and Spenser. Indeed, as to a critical knowledge either of authors or of language, Englishmen have been far more proficient in the Latin than in their native English. The mother-tongue has been left to take its chance in the nursery and the play-ground, while Latin has been interwoven with every element of their intellectual cultivation.

The effect of such a system must be obvious. The wall of partition between native words and foreign having been broken down by the rude shock of the Conquest, scholars have completed what warriors, teachers, and artists began. Hence the strange anomaly, that with us learned men have been the chief corrupters of the language. The Germans, and other Teutonic nations, have been as much addicted to the cultivation of classical scholarship as we have. But with them the national instinct has never been rudely blunted, and it has resisted with a great measure of success the Latinizing tendency which has so marked all classical studies with us. Our scholars have found, not only no resistance, but every facility which the established habits of the people could afford, for the introduction of Latin words. Out of this abundance of their hearts, therefore, they have freely spoken. Steeped from boyhood in the diction of the most polished nations of antiquity, they have but followed a natural impulse, when they have used "dictionary" for "word-book," "science" for "knowledge," "fraternal" for "brotherly," "maternal" for "motherly," "paternal" for "fatherly," "felicity" for "happiness," and so on, to an extent which may be already counted by tens of thousands, and which is constantly increasing.

If now, from a review of the whole subject, the question be asked, What are the main elements of the English language? the answer will be obvious. There are, indeed, as we have seen, a few old Celtic words, which have come down to us directly from the ancient Britons. Among the thousands of words, also, that have come to us from France, Spain, and perhaps Italy, there are doubtless some few of Celtic origin, because the original population of all those countries was Celtic, before they were overrun by the Romans. We have also a few Scandinavian words, introduced by the Danes during their invasions of England in the ninth and tenth centuries, such as, bait, brag, dish, dock, doze, dwell, flimsy, fling, gust, ransack, rap, whim, etc. There are, too, without doubt, not a few Scandinavian words brought by the Northmen into France, and thence by their descendants, the Normans, into England, after the Conquest. We have also, as every nation has, occasional words, derived from every country, no matter how remote, with which we have commercial intercourse,

or with whose literature our scholars have been conversant. Thus, we have tariff from Tarifa, a town on the Mediterranean, where import duties were once levied; tamarind, from Heb. tamar and *ind*-us; damask, damascene, and damson, from Damascus; spaniel, from Hispaniola; ratan, bantam, and sago, Malay words; taboo, Hawaiian; algebra, almanac, alchemy, chemistry, talisman, zero, zenith, coffee, sugar, syrup, sofa, mattress, from the Arabic; caravan, dervish, scarlet, azure, lilac, from the Persian; gong, nankin, from China; muslin, chintz, and calico, from India.

But all these together are few and inconsiderable, in comparison with the whole number of our words, and they do not affect the organic character of the language. The overwhelming majority of our words are still of two classes. They are either Saxon or Latin. These are the two main elements which constitute the language.

No mention has been made thus far of Greek words, of which we have a large number in the language. The omission has been intentional, and for the purpose of simplifying the historical survey of the subject. The Greek language is so nearly allied to the Latin, that in a discussion like this, they may be considered as one. It is only necessary to remark, that very few Greek words have been introduced by mixture of race, or by commercial intercourse. The Greek words which we have, were introduced almost entirely by scholars and books. Nearly all of them are scientific terms. Indeed, nine-tenths of all the scientific terms that we have, are Greek.

Of the relative numbers of these two classes of words, Saxon and Latin, it is impossible to speak with certainty. If we exclude all compound and obsolete words, and all purely scientific and technical words, the ratio of Anglo-Saxon words to the whole body of words in the language, would probably be about six-tenths, or sixty per cent. If we examine, however, the page of any ordinary English book, the Saxon words will be found to bear a much larger preponderance than this. One reason is, that all the small connecting words, the articles, pronouns, prepositions, conjunctions, and most of the adverbs, are Saxon. These small words occur at least ten times as often as any other class of words in the language. For example, "wickedness," which is Saxon, may not occur more frequently perhaps, than "malice," which is Latin. But "the," "and," "but," "if," etc., will be found a hundred times, where either "wickedness" or "malice" will be found once. Again, some writers are noted for their partiality to the Latin vocables, others for their partiality to the Saxon. But, taking the average of different writers, and excluding works of science, in which sometimes the words are almost

entirely Latin and Greek, I suppose that the Saxon words on any page of ordinary English will be found to be nearly nine-tenths of the whole number.

The Latin words that have found their way into the English may be again subdivided into two well-defined classes, viz., those that have come to us by national intercourse and admixture, and those that have come through learned men and education. The former have come to us indirectly, from languages that are not pure Latin, but are the modern representatives and descendants of that tongue, viz., the French, Spanish, Portuguese, and Italian. The others have come directly from the fountain-head, the Latin itself. Words of the former class are all more or less corrupted, either in those modern languages in which the English found them, or in the transition from those languages into the English. Words of the latter class, taken from the Latin directly, are changed very little, or not at all.

The difference between these two classes can be best illustrated by a few examples. It exists mainly in the stem, or root of the word. Both classes are obliged to conform to the English idiom as to the termination. But in the stem, while those coming from the Latin directly are almost without change, those from the other languages, particularly those from the French, are almost invariably changed in the spelling. Thus:

Latin Stems.	Words coming from the Latin directly.	Words coming from the French, or some other modern descendant of the Latin.
Curs-us,	curs-ive,	course.
Cur(r)o,	cur(r)ent,	cour-ier.
Reg-is,	reg-al,	royal.
Fruct-us,	fruct-ify,	fruit.
Fragil-is,	fragil-e,	frail.
Pung-ens,	pung-ent,	poignant.
Punct-um,	punct-ual,	point.
Recept-um,	recept-acle,	receipt.
Decept-um,	decept-ion,	deceit.
Diurn-us,	diurn-al,	journal.

It is a common opinion, that the language has deteriorated in consequence of this multitude of foreign admixtures. Some purists have gone so far as to recommend an entire disuse of words of Latin origin, — to put upon them the ban of public odium, to stigmatize them as foreigners and intruders. It cannot be doubted, indeed,

that many writers have been beguiled into an excess in their partiality for the Latin vocables.

Dr. Johnson was a great sinner in this line. "Our Father, who art in heaven," translated into Johnsonese, would read on this wise, "Parent Divine, who existest in the celestial regions!" "If a body kiss a body, need a body cry," is a piece of as good English as was ever written. Turned into Johnsonese, it would run somewhat on this wise: "On the supposition that an individual salutes an individual, does an individual lie under an obligation to exclaim in a vehement and plaintive voice?" A boy in an English charity-school was once asked, "what King David did, when the servants told him that his child was dead?" "Please, sir, he cleaned himself, and took to his victuals." The admirers of the high-polite style would be quite shocked at such homespun talk, and would array the matter thus: "What course of action did King David pursue when he received intelligence of the demise of the infant?" Answer, "He performed his ablutions, and immediately proceeded to partake of refreshments."

Perhaps the happiest hit upon this style is the imitation of Dr. Johnson in the Rejected Addresses.* A single paragraph will give an idea of the performance.

"Professions lavishly effused and parsimoniously verified are alike inconsistent with the precepts of innate rectitude and the practice of internal policy; let it not then be conjectured, that because we are unassuming, we are imbecile; that forbearance is any indication of despondency, or humility, of demerit. He that is the most assured of success will make the fewest appeals to favor, and where nothing is claimed that is undue, nothing that is due will be withheld. A swelling opening is too often succeeded by an insignificant conclusion. Parturient mountains have ere now produced muscipular abortions; and the auditor who compares incipient grandeur with final vulgarity is reminded of the pious hawkers of Constantinople, who solemnly perambulate her streets, exclaiming, 'In the name of the prophet — figs!'"

But among our great authors, Dr. Johnson is not the only sinner in this respect. Gibbon, for instance, is quite his equal. No book in the language is more free from this Latinism, or is in all respects in purer English, than the English Bible. The writers who come nearest to the Bible, in the purity of their English, are Shakspeare and

* Rejected Addresses. By James and Horace Smith. A series of parodies on the authors of the day, published in 1812.

Bunyan. Next to these, I suppose, is Addison. Poetry uniformly is freer from Latinism than prose is.

That part of the domain of English letters in which words of classical origin most abound, is in the field of science. With the exception of a few Arabic terms, almost our entire scientific nomenclature is derived from the Latin and Greek, particularly the latter. Not less than nine-tenths of our scientific terms are Greek. Medicine, geology, mineralogy, grammar, logic, mathematics, physics, and metaphysics, are all in a state of utter dependence upon languages with which none but the learned are familiar. This has been, undoubtedly, a hindrance to the communication of knowledge. To any one acquainted with the Greek and Latin, the terms used in the different sciences almost of themselves, and without further study, describe the objects to which they are applied.

If now these terms, instead of being taken from a dead language, had been drawn from the resources of the mother-tongue, the very structure of the word would show its meaning even to the unlettered, and with the meaning of the word would be conveyed a knowledge of the thing.

When, for instance, the anatomist speaks of the "systole" and "diastole" of the heart, he talks Greek. He must consequently explain himself. He must give in different words a description of the thing meant, and after you have learned from these other sources the nature of the subject, you infer vaguely what must be the meaning of the words. Now, suppose the anatomist had been called to explain the same point to a native Greek. The words themselves would have conveyed the idea which is meant, and nothing more would have been necessary to convey this idea, even to an unlettered man, than a mere enunciation of the terms. To a native Greek, systole and diastole, apogee and perigee, hydraulics, hydrodynamics, clepsydra, creosote, isomeric, isomorphic, metamorphic, and all the other thousands upon thousands of scientific terms, which so puzzle the mere English student, are just as intelligible and expressive in themselves, as to the native Englishman are our homespun compounds, inkstand, penhandle, moonlight, notebook, sunrise, woodland, hilltop, cornfield, snowflake, pitchfork, daylight, forenoon, afternoon, and so on, to any extent. I cannot doubt, therefore, that if the terms of science had been, from the first, and throughout, carefully elaborated out of our own native materials, the difficulties in the communication of science would have been much lessened.

The actual number of foreign words in the language, great as this may be, is not the worst feature of the case. A still greater evil is

the national tendency to adopt others as fast as they are wanted, without reluctance, and apparently without limit, instead of producing them by a process of home-manufacture. In some languages there appears to be a perfect reliance upon their own resources for the expression of new ideas. Whenever, in the progress of the arts, or in the wide ranges of human thought, it becomes necessary to employ some new words for the expression of some new shade of meaning, it is always done in such languages by some new combination or fresh moulding of the materials already existing. Such a process begets a habit, and with the habit a facility, in the formation of compound and derivative words, that in the end render a language in the highest degree flexible and expressive. Such is the truly infinite power of combination in a language so formed, that it is impossible to conceive an idea which the language does not furnish within itself the means of completely expressing. How different is this from the condition of the English. Every new fashion from the French milliners, every new dish from the French cooks, every new dancing woman from the French stage, every new singer or fiddler from the Italian opera, every discovery in science, every invention in art, even too often the arts, and wants, and inventions that spring up indigenously among ourselves, have to be made known to the public under some foreign term. Such is the fashion, and fashion in language, as in most things, is supreme. Even Morse must call his far-off-writer a telegraph, and Webster himself, our great lexicographer, with all his temerity, had not the courage to call his Dictionary a Word-Book.

How different have been the fortunes of the English from those of the German. These two languages, in the beginning of the race, started even. They were both of the same common stock. Their parents, the old Saxon and the old German, have a common ancestor in the venerable Gothic. Cradled in the impenetrable forests of the elder Europe, they were, in the fifth century, in the same incipient formative condition. The German, hemmed in on all sides, but not invaded, was led by circumstances to draw upon its own resources for the invention of new terms to express the new ideas which became evolved in the onward progress of civilization. Hence has resulted a language capable of expressing, by combinations of its own native words, every shade of meaning required even by the teeming brains of that nation of students — a language uniting infinite diversity of forms with entire simplicity of materials. How different the English! — a conglomerate of materials from a dozen different sources; affluent, indeed, almost beyond comparison, in its multi-

plicity of words, but wanting in that noble simplicity which might have been the result of a different course of political events.

But let us not be among the croakers. Bad as the case is, it is not entirely hopeless. There are in various quarters symptoms of a growing partiality for words of native stock. Besides this, the very evil complained of is not without compensating advantages. One advantage of this facility with which we borrow foreign words, is that we have thereby become, beyond all nations, rich in synonyms. For the same idea, in almost numberless instances, we have two, and sometimes even three terms, exactly equivalent and equally legitimate. This is a decided advantage, saving oftentimes tiresome and inelegant repetitions. The writer who has tired his readers with the term "native language," may take refuge, as in this chapter I have had frequent occasion to do, in the "mother tongue." The idea is kept up, but the tautology is spared. Moreover, it frequently happens in these cases, that of two words of different origin, used to express the same general idea, the one has acquired by usage a slight shade of meaning different from the other, so delicate and evanescent as scarcely to be defined, and yet perceptible to a cultivated taste, and beautiful in proportion to its delicacy. How logically the same, for instance, and yet how different to the loving heart, are the words "maternal" and "motherly." It was his skill in availing himself of this peculiarity of the language, that among other things enabled our own Washington Irving to express with such marvellous exactness the endlessly varying shades of human thought and feeling — that enabled him to pass from the grave to the gay, from the didactic to the playful, from the humorous to the sublime, with an ease that seems only equalled by the movements of the mind itself.

Far be it from me then to join the ranks of those who would dismiss with a rude rebuff these Latin-English intruders. They are now here. They form a large and valuable element of our language. They are a part of our national wealth, and they should be cherished and protected accordingly. All I would ask, is to protest against the unnecessary introduction of more, and to insist upon making the native element of the language a subject of more distinct attention than it has hitherto received in our schemes of education.

INDEX.

Abbreviations, when requiring periods, 40, 41.

Absolute case, requiring comma, 30.

Abstract subjects for compositions, 302.

Accents, in punctuation, 57; accents at convenient intervals promote the harmony of the sentence, 136; needed near the close of a sentence, 138; interval between accents, 211; accent not arbitrary, 212; a paramount law in all speech, 212; names of the accentual divisions, 212; place of the accent important in giving ease and pleasure to pronunciation, 212; rhythm dependent upon the proper adjustment of the accents, 213; accentual verse characteristic of modern poetry, 235, 236.

Acts, in dramatic poetry, 255.

Addison, example of misplaced adverb, 99; misplaced pronoun, 107; inappropriate simile, 154; mixed metaphor, 158; purity of his English, 361.

Addresses, 288; college addresses, 289.

Admire, meaning changed, 75.

Adroitness, 70.

Adverbial clauses, position of, 101.

Adverbs, position in the sentence important to clearness, 99; position of *only, wholly, at least,* etc., 100.

Æschylus, 255.

Æsop's Fables, 160.

Ætna, Sir Richard Blackmore's description of it, belittling, 194.

Affectation in using foreign words, 68.

Aggravates, used incorrectly, 77.

Akenside's Pleasures of the Imagination, 260.

Aldus Manutius, inventor of the art of punctuation, 18.

Alford, example of misplaced adverb, 99, 100; adverbial clause misplaced, 102; squinting construction, 104; misplacement of pronouns, 107; The Queen's English, 338.

Allegory, 159–161; difference between allegory and metaphor, 159; points in common in metaphor and allegory, 159, 160; allegory, parable, and fable, points in common, 160; rule for allegory, 161; scientific allegory by Prof. Forbes, 161.

Alliteration of the Saxon verse, 222.

Alone, how differing from ***only,*** 80.

Alternatives, used incorrectly, 78.

Amatory odes, 257.

Ambiguity, sentences made ambiguous by faulty arrangement, 99–105; by misplacement of pronouns, 107–109.

Anacreon, his odes, 257.

Anapæst, 216; anapæstic verse, 216–218; anapæstic metres for hymns, how designated, 238.

And, management of, 128.

Anglo-Saxon, language, 343; conquest of Britain, 350; linguistic results, 351, 352.

Annals, 284.

Antithesis, 161–163; effect of it, 161; rule in regard to it, 162; examples, 162; caution in regard to the use of antithesis, 162; relation to epigram, 163; example of antithesis, 182.

Apostrophe, 57; a figure of speech, 167; akin to exclamation, 167; examples, 167.
Apposition, nouns in, require comma, 29; reflex apposition requiring dash, 47.
Apt, used incorrectly, 78.
Arabians, sometimes supposed to be the inventors of rhyme, 220; rhyme extending to more than three syllables, 222.
Arabic figures, when requiring periods, 41.
Architecture, compared to rhetoric, 187.
Aristophanes, of Alexandria, an inventor of points, 18; the dramatist, 255.
Arts, Fine, poetry one of them, 251.
Aryan, language, 343.
As and *like,* confounded, 76.
Asiatic Society, the originator of Sanscrit studies, 339, 340.
Aside, set aside, used incorrectly, 79.
Assassinate, how differing from kill and murder, 80.
Attitude, of devotion, how different from posture of devotion, 79.
Authority, what constitutes authority for a word, 71, 72.
Autobiography, 285.
Avocation, distinguished from vocation, 76.
Avow, acknowledge, confess, how differing, 80.
Awfulness, an element of the sublime, 190; objects which inspire awe, 190; night awful, 190.

Bacchanalian songs, 258.
Bailey, metaphor, 174.
Baillie, Joanna, metaphor, 181.
Balanced sentence, 93; examples from Johnson, Junius, Pope, and others, 94; use of balanced sentence, 95; the parallelism of Hebrew poetry a kind of balanced sentence, 95.
Balance, used incorrectly, 78.
Barbarism in language, 68.
Barbauld, a hymn writer, 257.
Bear and *Fero,* number of words derived from this stem, 344–347.
Beattie, specimen of anapæstic verse, 243.
Beauty, 196–201; relation of beauty to sublimity, 196; color an element of beauty, 196; how far we are influenced by association in our admiration of colors, 196; color in the natural world an evidence of God's goodness, 197; figure an element of beauty, 197; regularity pleasing, 197; variety pleasing, 197; curved lines beautiful, 198; motion a source of beauty, 198; complex beauty, 198; beauty of countenance, 199; moral beauty, 199; the beautiful in writing, 200; beauty of subject, 200; difference between the beautiful and the scientific, 200; beauty of expression, 200; conciseness not necessary to beauty, 201.
Beecher, Henry Ward, specimen of wit, 204.
Behest, 70.
Belittling comparisons, 154; details, 193.
Besides and *except* confounded, 76.
Bible, and other words intended to designate it, require a capital, 62; example of metaphor, 171, 172, 176, 177; personification, 172, 179; climax, 174; interrogation, 175; simile, 177; English Bible, the best specimen of pure English, 360.
Biography, 285.
Blackmore, Sir Richard, description of volcano, 194.
Blair, remarks on synonyms, 80; on position of adverbs, 100; on supplementary clauses, 122; on omission of connectives, 128; on letter-writing, 262; on historical composition, 281.
Blank verse, 225, 226; not always iambic or pentameter, 227.
Boker, instance of euphony, 135; sound adapted to sense, 138, 139; example of alliteration, 222; Song of the Earth, specimen of blank verse not iambic or pentameter, 226; specimen of mixed verse in Ivory-Carver, 228; specimens of versification, 242, 243.
Bonar, a hymn writer, 257.
Brace, in punctuation, 57.
Brackets, 52, 53; different from parenthesis, 52; relations of brackets, parentheses, dashes, and commas, 52; use in dictionaries, 53; use in critical editions, 53; in plays, 53.
Bridge of Sighs, versification of, 219.
Britain, Great, its settlement and language, 348, 349.
Browning, examples of ambiguity, 106; metaphor, 178, 182.
Bryant, personification, 173; versification, 245; Thanatopsis, 260.

Bugle Song, Tennyson, an instance of sound adapted to sense, 139.
Bulwer, example of antithesis and simile, 163; metaphor, 180.
Bunyan's Pilgrim's Progress, the best allegory in all literature, 160; purity of his English, 361.
Burlesque, similes intended for, 151,153.
Burns, examples of sectional rhymes, 225; specimens of versification, 243; as a writer of songs, 257.
Burton, Tom Flynn's bewilderment at the misuse of *he* and *his*, 107.
By, distinguished from *with*, 81.
Byron, example of apostrophe, 167; metaphor, 181; description of thunder-storm, 193; a passage from Byron turned into prose, 208; example of triple rhymes, 221, 222; sectional rhymes, 225; wrote chiefly in the Spenserian stanza, 229; example, 241; anapæstic verse, 243.

Cadences, a name for accentual divisions, 212.
Cæsar, answer to the pilot, sublime, 192.
Calculate, used incorrectly, 78.
Campbell, George, his positions in regard to Use as the law of language, 72; his essay, 84–86; language should be a transparent medium, 105.
Campbell, Thomas, example of anapæstic verse, 241; Pleasures of Hope, 260.
Cant, 57.
Capitals, pp. 59–63; object of using them, 17; origin of the word, 18; history of their use, 18; rules for use of capitals, 59–63; use of capitals in works of devotion, 61.
Captions, 58.
Carelessness, in letter-writing, 263.
Case, vocative and absolute, requires comma, 30.
Cat and Rabbit, described, as an exercise in composition, 323.
Cataracts, sublime, 189.
Catch, used incorrectly, 78.
Cedilla, 57.
Celtic, peoples and languages, 342; Celtic migrations, 348; conflict of Celts and Saxons, 351, 352.
Censure, meaning changed, 75.
Change of subject impairs the unity of a sentence, 119.
Channing, examples of periodic sentence, 89.
Chaucer, inventor of the rhythm-royal, 229; high character of his verse, 236.
Chester, origin of the word, 349.
Classic verse, different from English, 226, 227.
Claudian, sublime passage spoiled by belittling details, 194.
Clauses, intermediate, 22; dependent, 23; relative, 24; co-ordinate, 26; inverted, 30; having a common dependence, 33; clause additional, 35; adverbial position of, 101; qualifying clauses, how to be disposed of, 114; relative clauses, 121; parenthetical, 121; supplementary, 122.
Clearness, of sentences, rule on the subject, 99; order of words important, 99; clearness hindered by wrong position of adverbs, 99; Blair's remark, 100.
Clergymen, etiquette in addressing them, 269.
Clerk, meaning changed, 75.
Climax, adds to the strength of a sentence, 131; climax of sentences, 132; poor climaxes, 132.
Close of a sentence, rules for its management, 137, 138.
Cobbett, misuse of *it*, 107.
Coining new words, 69, 70.
Coleridge, example of sectional rhyme, 225.
Collins, Odes, 257.
Colon, pp. 36–38.
Color, a source of beauty, 196; how far influenced by association, 196.
Columbus, composition on him by a boy of nine, 310.
Comedy, 255; comic songs, 258.
Comma, pp. 19–32; origin of the word, 19; meant at first a portion of a sentence, 19; rules for its use, 20–32; double commas, 58.
Commenced, used incorrectly, 78.
Common metre, formula given, 231.
Complete, how differing from whole, entire, total, 80.
Complex beauty, 198; the most complete example in a landscape, 199.
Complex sentences, when requiring a colon, 36.
Composing, (as a printer's term,) 59.
Compositions on Objects, 295–298; on Transactions, 299–301; on Abstract Subjects, 302–304; on Imaginary Subjects, 305–312; Personal Narratives, 313–321; Descriptions, 322–327; Miscellaneous, 328–333.

Concede, capability, criminality, continental,70; cable-gram, cable-graph,70.
Conception, vivid, necessary to sublimity in writing, 192.
Conciseness, necessary to the sublime, 194; not necessary to beauty, 201.
Conclusion, bringing a sentence to, 129.
Confess, how differing from avow and acknowledge, 80.
Confidence, used incorrectly, 78.
Connectives, effect of their omission, 128.
Consider, used incorrectly, 78.
Construe and construct confounded, 76.
Contagion, how differing from infection, 80.
Contempt, an ingredient in humor, 207.
Contemptible, for contemptuous, 76.
Contractions, in addressing letters, 264, 270.
Contrasts, faulty, 130; contrasted changes give strength, 131.
Cookery, its terms nearly all French, 362.
Cornish, race and language, 342.
Correspond, used incorrectly, 78.
Correspondence, (see Letter-writing,) 262.
Countenance, the beauty of, 197; what constitutes beauty of countenance, 197.
County, when to be given in heading, or in superscription of a letter, 264, 270.
Couple, used for *two*, 78.
Couplet, defined, 215.
Cowley, far-fetched simile, 152.
Cowper, example of metaphor, 180; Task, 260.
Crabbe's Dictionary of Synonyms, 80.
Crowding together things unconnected, impairs the unity of a sentence, 119.
Crusoe, Robinson, his adventures incapable of forming an epic, 253.
Curran, sample of pun, 204.
Curves, an element of beauty, 198.
Cyclops and Vulcan, 189.
Cymric, languages and peoples, 342.

Dactyl, 216; dactylic verse, 216–219; dactylic metres for hymns, how designated, 233, 234.
Danish, invasion, its effect on the language, 353.
Darkness, sublime when inspiring awe, 190.
Dash, 46–49; origin and how used, 46; mistake of careless writers in the use of the dash, 46; marks change of construction, or of sentiment, 46; emphatic generalization, 46; elocutionary pause, 47; rhetorical repetition,47; parenthetical,48; titles run in,49; omissions, question and answer, etc., 49.
Date, in letter-writing, 264; in diary, 271.
Decimated, used incorrectly, 78.
Demean, used incorrectly, 77.
Dependent clauses, explained, 23; require commas, 23.
Descriptions, as an exercise in composition, 322–327; taking notes important, 322; rules to be observed, 323; examples, 323–327.
Diaries, 271; essential character, 271; style, 271; dates, important, 271; blank days, 271.
Dickens, a humorist, 208; specimen of verse, 248.
Diction, 67–86; command of words important, 67; how obtained, 67; enlarged by extemporaneous translation, 67; by the habit of referring to the dictionary, 68; diction, when pure, 68; standard of purity, 68; purity affected by foreign words, 68; by obsolete words, 69; by new words, 70; propriety of diction, 74; means of attaining it, 75; violations of propriety, 75, 76; precision, 79; how attained, 79, 80.
Dictionary, habit of consulting it recommended, 68.
Didactic poetry, 259.
Difficulty, how differing from *obstacle,* 80.
Dimeter, 216, 218.
Directly, used incorrectly, 77.
Discourse, defined, 13.
Discourses, 288; orations, 288; addresses, 288; sermons, 289; lectures, 289; speeches, 289; unity of a discourse, 290; adaptation to the audience, 290; symmetry, 290; parts of a discourse, 291; introduction, 291; statement, 291; conclusion or peroration, 291.
Discover, different from invent, 80.
D'Israeli, adverbial clause misplaced, 102.
Doane, Bishop, abounds in short sentences, 96.
Doddridge, a hymn writer, 257
Dramatic poetry, abounds in exclamations, 166; general description, 254–256. (See Poetry.)

Dryden, mixed metaphor, 156; metaphor, 172; simile, 174, 175; metaphor, 175; trochaics in St. Cecilia's Day, 217; his verse compared with that of Milton and Chaucer, 237; specimen of verse, 246; odes, 257.
Dwight, a hymn writer, 257.

Earthquakes, sublime, 189.
East India Company, the means of linguistic research, 339.
Edified, how used by Spenser, 75.
Editorials, 274; a high order of composition, 275; not impersonal truth, 275; editor's estimate of his own position as a public teacher, 275; difference between editorials and news, 275.
Education, a source of corruption to the language, 356.
Elegy, 258. (See Poetry.)
Elision, in verse, 237; mistake of the older critics in regard to it, 237; elision not necessary, 237, 238.
Ellipsis of verb, requires comma, 31.
Elocution, its pauses not marked by the grammatical points, 18; elocutionary pause marked by a dash, 47; elocution aided by a proper arrangement of the sentences, 115.
Emerson, The Mountain and the Squirrel, as a specimen of wit, 203.
Emphasis, sentences should be constructed with reference to emphasis, 112.
English language, essay on it, 337–363; true place of English in general philology, 339; occupation of England by successive races, 348–353; origin and composition of the language, 348–363.
English verse, accentual, not syllabic, 235.
Enough, distinguished from *sufficient,* 81.
Entire, distinguished from whole, total, complete, 80.
Epic poetry, 251–254. (See Poetry.)
Epigram, origin and meaning, 163; relation to antithesis, 163; examples, 164, 182, 184.
Epitaph, 259.
Epithets, used incorrectly, 78.
Essays, 278; how differing from reviews, 278; number of essayists, 279; present mode of publication, 279; Whipple, Tuckerman, and Lowell, 279.
Etiquette, in addressing a letter, 269.
Etymology, study recommended, 68.
Euphony, construction of sentences with reference to it, 134–136.
Euripides, 255.
Evacuate, used incorrectly, 77.
Evangeline, Longfellow's, its versification, 226.
Every, used incorrectly, 78.
Example, distinguished from instance, 81.
Except, used for *unless,* 76.
Exceptionable, for exceptional, 78.
Excite, distinguished from incite, 81.
Exclamation, as a figure of speech, 166; akin to interrogation, 166; caution in regard to the use of it, 166; relation to apostrophe, 167.
Exclamation point, 44, 45; O and oh, 44; double exclamations, 45.
Expect, used incorrectly, 78.
Expression, beauty of, 200; things incompatible with beauty of expression, 201.
Expressions, parenthetical, 20; intermediate, 22.
Explicit, express, distinguished, 80.

Faber, as a hymnist, 257.
Fable, akin to allegory and parable, 160; where found, 160.
Faery Queen, an allegory, 160; written in the Spenserian stanza, 229.
Falstaff, incompatible with epic character, 253.
Farce, 256.
Far-fetched similes, 152.
Fashion, its terms mostly French, 362.
Fear, composition on it, 302.
Feet, name for accentual divisions, 212; foot defined, 215; different kinds of feet, 215.
Fellowship, used incorrectly, 78.
Fero and *bear,* the stem of these words a prolific source of words, 344–347.
Fiction, its prevalence, 286; kinds, 286; historical novels, 286; appeal to curiosity, 286; delineation of character, 287; effect of novel-reading, 287; religious fiction, 287.
Figure, (mathematical,) a source of beauty, 197; what kind of figures pleasing, 197.
Figures, (rhetorical,) 147–186; relation of figures to diction and sentences, 147; definition, 147; tropes, 148; origin of figures, 149; simile, 150; metaphor, 154; allegory, 159; an-

tithesis, 161; epigram, 163; metonymy, 164; synecdoche, 165; interrogation, 165; exclamation, 166; apostrophe, 167; personification, 167; hyperbole, 169; irony, 170; effect of undue use of figures, 159.
Fine Arts, poetry one of them, 250.
Fire-worshippers, ancient inhabitants of Persia, 342.
Firmament, an instance of the sublime, 189.
Flirtation, peculiarity of the word, 69.
Folio, 59.
Forbes, Professor, a beautiful example of scientific allegory, 161.
Foreign words, not to be used unnecessarily, 68; may become domesticated, 69.
Formidably, used incorrectly, 78.
Franklin, Benjamin, samples of pun, 204.
Frontispiece, 58.
Frenchified diction, 68.
French writers use short sentences, 95.

Gaelic languages, 342.
Gay, personification, 174; metaphor, 181.
Gentle motion agreeable, 198.
Gerald Massey. (See Massey.)
German writers use long sentences, 95.
Germanic languages, 342.
Ghosts inspire awe because of their obscurity, 191.
Gibbon, use of Latin words, 360.
Glacier, allegorical description of one, 161.
God, names and attributes to begin with a capital, 61; his goodness shown by the beauty of color in the natural world, 197.
Golden Legend, Longfellow's, a specimen of mixed verse, 228.
Goldsmith, metaphor, 181; simile, 181; Madame Blaise, 203.
Gospels, sublimity of them, 194.
Got, example of its misuse, 77.
Gothic languages and peoples, 342, 343.
Gould, Edward S., on good English, 338.
Governor, how to be addressed, 270.
Grammar, related to rhetoric, 13, 14; derives its authority from use, 84.
Gray, metaphor, 181; versification, 247; odes, 257; Elegy, 258.
Greatness, moral, sublime, 191.
Greek language, 342; proportion of Greek words in English, 358.
Greeks and Latins, greater variety of feet, 216; Greek verse syllabic, not accented, 235.

Habit of punning, bad, 205; habit of being witty, dangerous, 205.
Hallam, pronoun misplaced, 107.
Halleck, specimen of versification, 244.
Hallelujah metre, formula given, 232.
Hammers. (See Steam.)
Hand, (printer's term,) 57.
Harmony of sentences, 134–140; promoted by proper choice of words, 134; by arrangement of the words, 135; by accents at convenient intervals, 136; by cadence at the close, 137; by adapting the sound to the sense, 138.
Hawtrey, best specimen extant of English hexameter, 228.
Heading of a letter, 263, 264.
Heaviness, how differing from weight, 80.
Heber, example of simile, 184; specimen of dactylic verse, 220; a hymn, 239; as a hymnist, 257.
Hebrew once supposed to be the fountain of all languages, 339.
Hellenic languages, 342.
Heptameter, 216.
Hero, of the epic, 253; heroic odes, 257.
Hexameter, 216, 218; fine specimens, 227, 228.
Hiawatha, Longfellow's, its versification, 226, 227.
Hindoo epigram, 202.
History, 281; general character, 281; unity of subject, 282; complex subjects, 282; chronological order, 282; qualities of historical composition, 283; keeping up the connection of events, 283; dulness to be avoided, 283; gravity of style, 283; delineation of characters, 284; sound morals to be enforced, 284; relation to annals, memoirs, and biography, 285.
Holland, example of metaphor, 157, 185; simile, 186.
Holmes, examples of simile, 184; a humorist, 208.
Homer's Iliad, one of the three great epics, 251.
Hood, specimens of pun, 204; a humorist, 208; versification of Bridge of Sighs, 219; specimen of verse, 246.
Hook, specimen of pun, 204.

Horace, his dictum in regard to new words, 72; as a writer of odes, 257; Art of Poetry a didactic poem, 260.
Horne Tooke. (See Tooke.)
Hugo, Victor, excessive use of antithesis, 162.
Humanitarian, used incorrectly, 77.
Humor, how far like wit, 206; incongruity an element of humor, 206; surprise, 206; contempt an ingredient in humor, 207; humor something characteristic, 207; humor kindly, 208.
Hymns, 216; abound in exclamation, 167; a species of lyric poetry, 257; Latin rhyming hymns, 220; construction of the hymn stanzas, 281; long, short, common, particular, hallelujah metres, etc., 231–234; nomenclature proposed for the 8's, 7's, etc., 233.
Hyperbole, 169; explanation, 169; caution in regard to the use of hyperbole, 169; hyperbole of the imagination distinguished from that of passion, 170; school-girl hyperbole, 170; example from Young, 181.

Iambus, 216; iambic verse, 216, 218; blank verse usually iambic, 225.
Iliad, Homer's, one of the three great epics of the world, 251.
Imaginary Subjects for compositions, 305–309.
Imagination, necessity of an excited and a creative imagination in order to the production of poetry, 250.
Impulse, vocal, 211; the origin of syllables, 211; strong and light impulses, 211; time between impulses, 211.
Inaugurate, used incorrectly, 78.
Incite, distinguished from *excite,* 81.
Incongruity, an element of humor, 206.
Index, (printer's term,) 57.
India, its language, 339–341.
Indo-European, family of languages, 344.
Infection, different from *contagion,* 80.
Inflexible, different from *inexorable,* 79.
Ingelow, Jean, example of metaphor, 183.
Initials, the inconvenience of signing the initials only of one's first name, 266.
Insolent, how used by Milton, 75.
Instance, distinguished from *example,* 81.
Intensify, coined by Coleridge, 69; idiom, ignore, 70; ivory-type, 70.
Intermediate expressions, different from restrictive clauses, 22; require commas, 22.
Interrogation point, 42, 43; when to be followed by a capital, and when not, 42; interrogation as a figure of speech, 165; peculiarities, 166; akin to exclamation, 166; example from Bible, 175.
Invent, different from *discover,* 80.
Invention, a division of rhetoric, why treated last, 14; defined, 293; mistake of the older writers in regard to invention, 293; its true office, 294; comparative importance, 294; how treated in this book, 294.
Inversion, sometimes useful in making a sentence emphatic, 113; inversion produced by using "there" and "it," 113.
Invite, used incorrectly, 78.
Iranic, languages, 342.
Irish, or Erse, language, 342.
Irony, a figure of speech, 170, 171; examples, 170, 171, 183.
Irving, instance of harmonious sentences, 137; a humorist, 208; his skill in the use of words, 363.
Italic, languages, 342.
Italics, 58; marking emphatic words with italics, 115.

Japhetic, family of languages, 344.
Jesus Christ, the sublimity of his utterances, 185.
Johnson, example of balanced sentence, 94; harmonious sentence, 136; his Latinized diction, 360.
Junius, example of balanced sentence, 94; metaphors, 157.

Ken, a writer of hymns, 257.
Kill, how different from murder and assassinate, 80.
Kindness, characteristic of humor and of the humorists, 208.
Kingly, how differing from regal and royal, 80.

Lady of the Lake, versification of, 218.
Lamb, a humorist, 208.
Lampoon, 260.
Language, Use the law of, 84; essay on the English language, 337–363.
Latham, on the English language, 338, 352.
Latin, languages, 342; migrations of

the Latin race, 348; effect of the study of Latin on English, 356–369; proportion of Latin words in the English, 358, 359; Latinizing tendencies of the language, 356–363; classification of the Latin-English words, 359.

Latins and Greeks used greater variety of feet than we do, 216; Latin rhyming hymns, 220; Latin verse syllabic, not accentual, 235.

Lays, Macaulay's, peculiarity of the verse, 216, 217.

Leaders, (printer's term,) 58.

Leads, (printer's term,) 59.

Lectures, 289.

Lee, F. G., specimen of verse, 248.

Leibnitz, first shook the old theory of language, 339.

Letters, 261–270; letter-writing an important part of composition, 261; variety of style required, 261; Blair's recommendations, 262; correspondence, 262; letters of distinguished persons, 262; what is required in a letter, 262; what letters are best, 262; carelessness in letters, 263; forms required, 263; the heading, 263, 264; the street, number, state, etc., 263; contractions, 264; reasons for particularity, 264; the date, 264; form of the heading, 264; the address, 265; military form, 265; form for ordinary letters, 265; for business letters, 266; the subscription, 266, 267; inconvenience of signing the initials only of one's first name, 266; sex, how to be distinguished in the signature to a letter, 267; married women and widows, their signatures, 267; terms of endearment in a signature, 267; arrangement of the signature, 167; examples, 267; superscription, or address of a letter, 268–270; why important, 268; penmanship in addressing a letter, 268; nicknames and fancy names not allowable on the outside of a letter, 260; professional titles, how to be given in the address, 269; how to address a clergyman, a governor, a president, etc., 269; how to arrange the items on the envelope, 270.

Like and *as* confounded, 76.

Likeness, how related to simile, 151.

Line, synonymous with verse, 214; lengths of line, 215.

Linguistics, the newest of the sciences, 337; its scope, 337; recent works on the subject, 338.

Linguistic studies enlarge one's vocabulary, 57.

Lion, sublime, 190.

Liquidate, meaning changed, 75.

Liquid sounds, how far desirable, 134, 135.

Locomotive, an example of the sublime, 189; its shriek not sublime, 191.

Logic, related to rhetoric, 13, 14.

Longfellow, sound adapted to sense, 139; far-fetched simile, 153; metaphor, 182, 183, 184, 185; Hiawatha, its versification, 226; Evangeline, its versification, 226, 227; fine specimen of mixed verse, in the Golden Legend, 228; examples of versification, 242, 245, 246, 247.

Longinus, his comment on the sublimity of the first chapter of Genesis, 194.

Long metre, formula given, 231.

Loose sentences, 88; uses, 88; dangers, 89; examples from Milton, Macaulay, and Trench, 90.

Lowell, James Russell, examples of metaphor, 172, 173, 174, 175, 176, 177, 178, 179, 185, 186; a humorist, 208; Commemoration Ode, 257; as an essayist, 279.

Lucid, luminous, how differing, 80.

Lucy Larcom, specimen of versification, 239.

Lyric poetry, abounds in exclamations, 166; discussed, 256–258. (See Poetry.)

Macaulay, examples of periodic sentences, 89; skill in the management of long periods, 119, 120; simile, 179; lays in heptameter verse, 216, 217; review of Milton, 276.

Malice, malevolence, malignity, how differing, 80.

Married women, how to sign their names in letter-writing, 267.

Marsh, Professor, recommends extemporaneous translation as a means of extending one's command of words, 67; Lectures on the English Language, 338.

Massey, Gerald, faulty metaphor, 158.

Mathematical figures, how far consistent with beauty, 197.

Matinée, afternoon (?), 78.

Meditative poetry, 260.

Melodrama, 256.

Memoirs, how related to history and biography, 385.
Memory, outline for composition on it, 304.
Metaphor, 154–159; difference between metaphor and simile, 155; effectiveness of metaphor, 155; rules common to metaphor and simile, 156; metaphorical and literal should not be mixed, 156; examples of metaphor, 157; mixed metaphors, 157; crowded metaphors, 158; straining the metaphor, 159; difference between metaphor and allegory, 159; examples from Joanna Baillie, 181; Bible, 171, 172, 176; Browning, Mrs., 178, 182; Bulwer, 180; Byron, 181; Cowper, 180; Dryden, 172, 175; Goldsmith, 181; Gray, 181; Holland, 185; Jean Ingelow, 183; Longfellow, 182, 183, 184, 185; Lowell, 172–179, 185, 186; Milton, 180, 181; Moore, 180; Pope, 174; Shakspeare, 171, 174, 178, 180, 181, 184; Tennyson, 186; Tribune, N. Y., 171; Whittier, 179; Willis, 182; Young, 172, 173, 174, 175, 180.
Metonymy, 164; kinds of metonymy with examples, 164, 165, 182.
Metres, psalms and hymns, mode of designating them, 231–234.
Metrical chronicle, 254.
Metrical romance, akin to the epic, 254.
Military form in addressing letters, 265.
Milton, examples of periodic sentence, 88, 89; instance of euphony, 136; prose writings rhythmical, 137; sound adapted to sense, 139; similes, 151, 152; metaphor, 173; personification, 173; metaphor, 180; simile, 181; sublime description, 193; Paradise Lost in blank verse, 225; a better rhythmist than Pope and Dryden, 236; example of versification, 242; Paradise Lost one of the three great epics of the world, 251; Lycidas, an elegy, 258; Macaulay's review of, 276.
Miracles of Christ sublime, 195.
Miscellaneous subjects for composition, 328–333.
Missionaries, English and American, the means of linguistic research, 339.
Mixed verse, 226–228; English verse compared with classic in regard to mixed verse, 227.
Modern verse, distinguished from the classic, 235, 236; requirements in regard to elision, 237.
Monometer verse, 216, 218.
Montgomery, a hymn writer, 257.
Moon, criticism on Dean Alford, 107; The Dean's English, 338.
Moon, Man in the Moon, compositions on it, 305–309.
Moore, Thomas, metaphor, 180; examples of versification, 241, 247; a writer of songs, 257.
Moral greatness, sublime, 191; examples, 192; moral beauty, 199; moral odes, 257.
Motion, a source of beauty, 198.
Müller, Max, works on the Science of Language, 338.
Murder, how differing from *kill* and *assassinate,* 80.
Mutual, used improperly for common, 76.

Names, how to be given in addressing letters, 268.
Napoleon, reference to the pyramids, sublime, 193.
Narratives, personal, an exercise in composition, 313; examples, 313–317.
National use of words, as opposed to local, 72.
Neither, used incorrectly, 77.
News, 272; literary character of news-writing, 272; things to be aimed at by the news-writer, 272; accuracy, 273; condensation, 273 perspicuity, 274; news different from other reading, 274.
Newton, a hymn-writer, 257.
Night, awful, 190.
Norman invasion, its effects on the language, 353–355.
Norton, Mrs., specimen of versification and stanza, 246.
Notes, to be taken on the spot, when we wish to describe, 322.
Numbers, represented by capital letters, 60; a name for accentual divisions, 212.
Numerals, punctuation of, 32.

Objects, composition on, 295.
Obscurity, an element of the sublime, 190.

Obsolete words, rule in regard to them, 69.
Obstacle, how differing from *difficulty,* 80.
Occasion, opportunity, how differing, 80.
Octave, the major division of the sonnet, 230.
Only, how differing from *alone,* 80.
Opera, 69, 256.
Orations, 288.
Oratory, not included in this work, 13.
Ossian, simile, 151; metaphor, 157.
Outline, the preparation of one necessary in beginning to write compositions, 295; specimens of outlines, 295, 297, 299, 301, 302, 304.
Outsider, when coined, 69.

Pale, pallid, wan, how differing, 80.
Palmer, Ray, as a hymnist, 257.
Paper, composition on, 296.
Parable, akin to allegory and fable, 160; where found, 160.
Paradise Lost, one of the three great epics of the world, 251.
Paradox, apparent, in the effect of conjunctions, 128.
Paragraph, 57.
Parallelism of the Hebrew poetry, 95.
Parenthesis, 50–52; different from parenthetical expression, 20; origin of the word, 50; difference between parenthesis and marks of p., 50; danger in using parenthetical clauses, 121; Blair's opinion of them, 122.
Parenthetical expressions, explained, 20; requiring a comma, 20; requiring dashes, 48.
Parker, Archbishop, example of sectional rhyme, 224.
Participial construction, how employed in producing emphasis, 114.
Pastoral poetry, 239. (See Poetry.)
Pedantry in the use of foreign words, 68.
Pell-mell, used incorrectly, 77.
Penmanship, in addressing a letter, 268.
Pentameter, 216, 218; blank verse usually pentameter, 225.
Period, 39–42; derivation and meaning of the word, 39; used after abbreviations, 40; per cent., or per cent, 41; use of parenthesis in reporting speeches, 51; in scientific enumerations, 51; requires a capital after it, 60.
Periodic sentence, 87; example from Temple, 87; from Milton, 88.
Peroration, 291.
Persia, its ancient inhabitants and language, 342.
Persians, prevalence of rhyme, 222.
Personal narratives, as exercises in composition, 313; examples, 313–317.
Personification, distinguished from apostrophe, 167; special facilities in English for personification, 168; various kinds and degrees of it, 168, 169; example from Bible, 172; from Bryant, 173; from Milton, 173; Bible, 179.
Perspicuity, importance of, 105.
Phrases, when parenthetical, 20, 21.
Piers Ploughman, example of alliterative verse, 222.
Pilgrim's Progress, the most perfect allegory in literature, 160.
Pindar, odes, 257.
Plagiarism, what it is, 55.
Please, the primary object of poetry, to please, 250.
Poe, sound adapted to sense, 139; versification of the Raven, 217, 247.
Poetry, punctuation of, 61; Hebrew, 95; different from verse, 209; poetical form more pleasing than the prose form for the same thought, 209, 210; poetry differs from prose in the greater perfection of its rhythm, 213; more general term than verse, 214; defective definitions of poetry, 249; difference between poetry and what is poetical, 249; verse indispensable to poetry, 249; when any composition is poetical in essence, 250; poetical distinguished from prosaic, 250 origin of the word poet, 250; definition of poetry, 251; relation to the other arts, 251; epic poetry, 251–254; high character of the epic, 251 the subject should be great, 251; unity of the epic, 252; method of narration in the epic, 252; the epic must have a hero, 253; must have a plot, 253; must be serious, 253; must have a story, 253; metrical romances near akin to the epic, 254; dramatic poetry, 254–256; likeness to epic, 254; dramatic unities, 254, 255; acts and scenes, 255; tragedy and comedy, 255; Greek dramatists, 255; Shakspeare, the greatest of dramatists, 255; farce, opera, melodrama, 256; lyric poetry, 256–258; lyric po-

etry the oldest kind in every nation, 256; differing from epic, 256; odes, 256–258; sacred odes, 256; psalms and hymns, 257; hymn writers, 257; heroic odes, 257; comic songs, 258; Bacchanalian songs, 258; sonnets, 258; elegy, 258; epitaph, 259; pastoral poetry, 259; Theocritus and Virgil, 259; Spenser's Shepherd's Calendar, 259; eclogues, 259; idyls, 259; didactic poetry, 259; poetry less affected with Latinisms than prose, 361.

Polysyndeton, 128.

Pope, Alexander, his rule in regard to use of new words, 71; balanced sentences, 94; inversion, 113; sound adapted to sense, 139; belittling simile, 154; mixed metaphor, 157; metaphor, 174; simile, 180; alliteration, 222; mistake in regard to the true genius of English verse, 236; essay on criticism, an example of didactic poetry, 260; Essay on Man, meditative poetry, 260.

Posture of devotion, how differing from ***attitude,*** 79.

Pouring, more precise than ***turning out,*** 79.

Power, an element of the sublime, 189; a locomotive and train as an example of power, 189; steam hammers, 189; various natural objects, 189, 190; the war-horse, 190.

Precision of diction, 79–83; meaning of the term, 79; examples of words not used precisely, 79; precision promoted by use of synonyms, 79.

Predicate, principal p. in the sentence, the place for it, 112, 114; skill in disposing of the principal predicate important in elocution, 115.

Predicate, used for ***predict,*** 75; for ***founded,*** 77; for ***presage,*** 79.

Preposition, ending a sentence with, 130.

Present use of a word, as opposed to obsolete, 72.

President, true etiquette in addressing him, 269.

Prevent, meaning changed, 75.

Procter, Adelaide, specimen of verse, 245.

Professional titles, in addressing letters, 269.

Promise, used incorrectly, 78.

Pronouns, misplacement of them causes ambiguity, 107–109.

Proper names require capitals, 61, 62.

Propriety of diction, 74–79.

Prose, less rhythmic than poetry, 213; prose composition, 261–292; letters, 261–270; diaries, 271, 272; news, 272–274; editorials, 274–276; reviews, 276–278; essays, 278, 279; treatises, 279, 280; travels, 280, 281; history, 281–284; annals, 284; memoirs, 285; biography, 285; fiction, 286, 287; discourses, 288–292.

Provoke, how used formerly, 75.

Pruning, needed, 126; striking out "very," etc., 127.

Psalms and hymns, the construction of their stanzas, 231; long, short, common, particular metres, etc., 231–234; a part of lyric poetry, 257.

Punctuation, 17–59; defined, 17; origin of the word, 17; invented by Aldus Manutius, 17; points used for grammatical rather than elocutionary purposes, 18; list of the points, 18, 19.

Purity of diction, 68–74.

Pyramids, Napoleon's reference to them sublime, 193.

Quatrain, defined, 215.

Questions, when to be followed by an interrogation point, and when not, 43; question and answer followed by dash, 49; when to begin with a capital, 60.

Quintilian, rule about ambiguity, 105.

Quotations, 54, 57; short quotations require comma, 31; quotations, when preceded by a colon, 36; rule for the use of quotations, 54; use of single commas instead of double in quoting, 55; plagiarism, 55; quotation inside of another quotation, 55; quotation marks at the beginning of every line discouraged, 56; quotation, when to begin with a capital, 60.

Rabbit and Cat, described, as an exercise in composition, 323.

Read, T. Buchanan, Sheridan's Ride a specimen of mixed verse, 228.

Recommend, used incorrectly, 77.

Redundancy, effect of, 125; source of, 126; danger in the opposite direction, 126.

Regal, royal, kingly, how distinguished, 80.

Regularity of figure pleasing, 197.

Relative clauses, require comma, 24; danger of making the sentence complicated, 121; how to be prevented, 121.
Relative pronouns, often improperly omitted, 126.
Religious fiction, 287.
Replace, peculiar use of the word, 76.
Reputable use of a word, as opposed to vulgar, 72.
Resent, meaning changed, 75.
Residence, how to be given in addressing a letter, 269.
Respectively for *respectfully,* 76.
Restrictive clauses distinguished from intermediate, 22; distinguished from relative, 24, 25.
Reviews, 276; description of a review, 276; Macaulay's review of Milton, 277; other reviewers, 278; Edinburgh Review, 278.
Rhetoric, defined, 13; related to grammar and logic, 14; divisions, 14; compared to architecture, 187.
Rhyme, 220–225; origin of rhyme, 220; Latin rhymes, 220; etymology of the word, 221; definition of rhyme, 221; location of rhyme, 221; single, double, etc., 221; rhyme at beginning of a word, 221; conditions of rhyme, 223; usual place of the rhyme, 224; sectional rhyme, 225.
Rhythm, on what it depends, 213; exists in both prose and poetry, 213; difference between prose and poetry as to rhythm, 213; a source of pleasure, 213; definition of rhythm, 214; requirements of modern verse in regard to rhythm, 237, 238.
Rhythm-royal, the Chaucerian stanza, its construction explained, 229.
Right, used incorrectly, 78.
Rogers's Pleasures of the Memory, 260.
Roget, Thesaurus of English Words, useful in studying synonyms, 80.
Rollo, invasion and settlement of Normandy, 355.
Roman, migrations of the race, 348; settlement in Spain, Gaul, and Britain, 348, 349; words left in Britain by the early conquest, 350.
Romance, metrical, 254.
Running titles, 58.

Sanskrit, its discovery by Europeans, 340; the linguistic theory to which it has given rise, 341.
Satire, 260.
Savage races, addicted to the use of figures, 148.
Saxe, a humorist, 208; specimen of versification, 245, 247.
Saxon alliterative verse, 222. (See Anglo-Saxon.)
Scandinavian languages, 343.
Scenes in dramatic poetry, 255.
Schele de Vere, Studies in English, 338.
Scholarship, a means of corrupting the language, 358.
Scientific, how differing from the beautiful, 200.
Scott, Sir Walter, versification of the boat-song in Lady of the Lake, 218; examples of double rhymes, 221; sectional rhymes, 224; his metrical romances, 254.
Sculptor, 69; sentimental, 70.
Section, used incorrectly, 78.
Semicolon, pp. 32–36; word explained, 32.
Sentences, 87–144; periodic, 87; loose, 88; balanced, 93; short and long, 95; rules for the construction of sentences, 99; clearness, 99; emphasis, 112; unity, 118; strength, 125; harmony, 134; long sentences, how to maintain their unity, 118; sometimes to be broken into several, 120.
Sermons, 289.
Sestette, a division of the sonnet, 230.
Settle, used incorrectly, 78.
Sex, how to be distinguished in the signature to a letter, 270.
Shaftesbury, example of misplaced adverb, 100; example of skilful construction, 116.
Shakspeare, example of metaphor, 155, 156, 157, 174, 178, 180, 181; simile, 181, 183; sonnets punning on his own name, 205; alliteration, 222; plays in blank verse, 225; example of Chaucerian stanza, or rhythm-royal, 229; freedom of his verse, 237; on poetical imagination, 250; the greatest of dramatists, 255; purity of his English, 360.
Shelley's Adonais, an elegy in the Spenserian stanza, 258.
Shemitic languages, 344.
Sheridan's Ride, T. B. Read, a specimen of mixed verse, 227.
Sherlock, example of pronoun misplaced, 109.

Short and long sentences, 59–79; rule on the subject, 96; difference of French and German writers in this respect, 95; Bishop Doane's short sentences, 96.
Sighs, Bridge of, versification of, 219.
Signature to a letter, 266, 267.
Simile, 150–154; why similes please, 154; burlesque similes, 151; object of simile, 151; mere likeness not simile, 151; example from Ossian, 151; rules for simile, 152–154; likeness should not be too near, 152; a likeness that surprises, 152; trite similes, 152; s. far-fetched, 152; likeness to things with which common readers are unacquainted, 153; likeness to things mean and low, 153; similes inappropriate to strong passion, 154; difference between s. and metaphor, 155; example of simile, from Bible, 177; Dryden, 174, 175; Goldsmith, 181; Heber, 184; Holland, 186; Holmes, 184; Longfellow, 185; Macaulay, 179; Shakspeare, 174, 181, 183; Willis, 182.
Simplicity necessary to the sublime, 194.
Slavonic languages, 343.
Solitude and silence inspire awe, 190.
Songs, a species of lyric, 257, 258.
Sonnet stanza, its construction explained, 230; a species of lyric, 258.
Sophocles, 255.
Sound, mere sound of words not to be disregarded, 134; adapted to the sense, 138, 139; great variety of sound admissible in the higher kind of harmony, 138; loudness of sound an element of the sublime, 191.
Speeches, 289.
Spencer, Herbert, metaphor, 155.
Spenser, author of the Spenserian stanza, 229; freedom of his verse, 237; position of the Faerie Queene, 254; Hymns on Love and Beauty, 257; Shepherd's Calendar, 259.
Splitting particles, 127.
Squinting construction, 104.
Stanza, defined, 215, 229; Chaucerian stanza, or rhythm-royal, 229; Spenserian stanza, 230; sonnet stanza, 230; psalm and hymn stanzas, 231.
Starvation, when coined, 69.
State, care about contracting the name, in heading and addressing a letter, 264, 270.
Station, how used by Shakspeare, 75.
Steam-hammers, an example of the sublime, 189.
Stopping, used incorrectly, 78.
Story, a story needed as a main element in the epic, but not in lyric, didactic, pastoral, etc., 253.
Strength of sentences, 125–134; affected by redundant words, 125; by the use of "very," etc., 126; by skill in using the words of connection and transition, 126; by the mode of bringing to a conclusion, 129; by contrasted changes, 131; by climax, 131.
Style, a division of rhetoric, 14; why treated before Invention, 14; origin of the word, 15; relations of style to invention, 16; topics included in style, 16; special properties of style, 187–208.
Subject, place of the principal s. in the sentence, 112, 113; not necessarily the grammatical subject, 112; important for the emphasis, 113; change of s. breaks the unity of sentence, 119; subject of discourse should be beautiful, 200.
Subjects for compositions, 297, 301, 304, 310, 321, 327, 329–333.
Sublimity, 188–196; how we get the idea of sublimity, 188; how defined, 188; elements of the sublime: 1. vastness, 188; 2. power, 189; 3. awfulness, 190; 4. obscurity, 190; 5. loudness of sound, 191; 6. moral greatness, 191; the sublime in writing, 192; sublimity of subject, 192; vivid conception of strong points, 192; suppression of belittling details, 193; simplicity of expression, 194; sublimity destroyed by use of too many words, 195; relation of sublimity to beauty, 196.
Sufficient, distinguished from *enough,* 81.
Suicide, 69.
Sunday-school story-books, 287.
Superscription or address of a letter, 268–270.
Supplementary clauses objectionable, 122; Blair on the subject, 122.
Surprise, an element in simile, 152; an element of wit, 202; an element of humor, 206.
Swift, example of misplaced adverb,

100; adverbial clause misplaced, 102; misplacement of the relative pronoun, 108; want of unity, 118; sentence with unconnected things crowded together, 120; crowded metaphor, 158; metaphor, 180.

Sydney Smith, illustrations of wit, 202; advantages and disadvantages of being witty, 205, 206; observation on humor, 207; as a reviewer, 278.

Syllable, the measure of a vocal impulse, 211; syllabic verse distinguished from accented, 235, 236.

Synecdoche explained, 165.

Synonyms, the study of them promotes precision, 79; character of the English language in regard to synonyms, 79; books on the subject, 80; English particularly favorable to synonyms, 363.

Taylor, B F. specimen of verse, 245.

Teachers, notes to, 21, 41, 74, 77, 295, 296, 297, 299, 301, 304, 305, 313.

Temple, Sir William, example of periodic sentence, 87.

Tennyson, sound adapted to sense, 139, 140; example of metaphor, 186; Charge of Light Brigade, versification of, 220; example of sectional rhyme, 225; examples of versification, 241, 242; Idyls of the King, 254, 259; In Memoriam, an Elegy, 258.

Tetrameter, 216, 218.

Teutonic languages, 342.

Thackeray, a humorist, 208.

Theocritus, a pastoral poet, 259.

Thersites, in the Iliad, not inconsistent with the epic, 253.

Thomson's Seasons, 260.

Thoroughly, 69.

Thunder and lightning, sublime, 189; Byron's description of a thunder-storm, 193.

Tillotson, example of pronoun misplaced, 107; inharmonious sentence, 137.

Time, an interval between vocal impulses, 211.

Timid, 70.

Title-pages, punctuation of, 37, 39, 40.

Titles, in addressing letters, 268, 269.

Titles, punctuation of, 39, 40, 49, 59, 60, 62.

Tooke, Horne, example of pun, 204.

Total, distinguished from *whole, entire, complete,* 80.

Tragedy, 255.

Transactions, composition on, 299.

Translation, extemporaneous, useful for acquiring command of words, 67.

Transpire, used incorrectly, 78.

Travelling, outline for composition on it, 301.

Travels, 280; importance of accuracy, 280.

Treatises, 279; how differing from essays, 280; text-books, 280.

Trench, Archdeacon, on the Study of Words, 338; examples of loose sentences, 90, 91.

Tribune, example of metaphor, 171.

Trip from Philadelphia to Trenton, described, 317.

Triplet, defined, 215.

Trite similes, 152.

Trochee, 216; trochaic verse, 216, 218; trochaic metres for hymns, how designated, 233.

Tropes, how related to figures, 148.

Truism, used incorrectly, 78.

Tuckerman, as an essayist, 279.

Turning out, less precise than *pouring,* 79.

Tusser, example of middle rhyme, 220; sectional rhyme, 225.

Umbrella, 69.

Unity of sentence, 118–125; not incompatible with numerous details, 118; injured by change of subject, 119; by crowding together things unconnected, 120; by relative clauses, 121: by parenthesis, 121; by supplementary clauses, 122; unity of an epic poem, 252.

Unless and *except,* 76.

Use as the law of language, 72, 73; Campbell's essay on the subject, 84–86; reputable use, 84; national, 85; present, 85.

Vacation, How I Spent it, several compositions on the subject, 313.

Variety of figures an element of beauty, 197.

Vastness, an element of the sublime, 188; vastness in a horizontal direction less sublime than the same extent upwards or downwards, 189;

the firmament an example of vastness, 189.

Vedas, the ancient sacred book of the Hindoos, 341.

Verb, ellipsis of, requires comma, 31.

Vernacular, 70.

Versification, 209–248; foundation of verse, 209; the state of the question, 209; verse pleasing even in an unknown language, 210; accent the paramount law of English verse, 212; rhythm, what it is, 213; general division of the subject, 214; rhythm, 214–220; rhyme, 220–225; blank verse, 225; mixed verse, 226–228; stanzas, 229–235; modern verse accentual, not syllabic, 235, 236; elision, 237, 238; definition of verse and of versification, 214; alliterative verse, 222; present state of English verse, 236; mistake of Pope and Dryden in regard to verse, 236; requirements of modern verse in regard to elision, 237.

Very, frequent use of, to be avoided, 127.

Virgil, eruption of Mount Vesuvius, 194; the first line in Virgil, transposed into prose, loses its pleasing effect upon the ear, 210; effect of dactyls illustrated, 227; the Æneid one of the three great epics of the world, 251; Georgics an example of didactic poetry, 260.

Vivid conception of strong points necessary to sublime writing, 192.

Vocabulary, how enlarged, 57.

Vocal delivery, subject omitted, 13; vocal impulse a necessary element in pronunciation, 811.

Vocative case requires comma, 30.

Volcanoes, sublime, 189.

Vulcan and Cyclops, 189.

Waller, example of metaphor, 174.

Wan, how differing from pale and pallid, 80.

War-horse, a sublime object, 190.

Water, outline for composition on it, 297.

Watts, a hymn-writer, 257.

Webster, Daniel, example of senatorial eloquence, 250.

Webster's Quarto Dictionary, useful in studying synonyms, 80.

Weight, how differing from heaviness, 80.

Welsh languages, 351, 352.

Wesley, a hymn writer, 257.

Whately, remark about the use of italics, 115; on the necessity of poetry's being in verse, 249.

Whipple, as an essayist, 279.

White, Richard Grant, on Words and their Uses, 338.

Whitney, Prof. M. D., on the Science of Language, 338.

Whittier, instance of euphony, 236; metaphor, 179; Barbara Frietchie, a specimen of mixed verse, 228.

Whole, distinguished from *entire, total, complete,* 80.

Widows, their signatures, 267.

Willis, simile, 182.

Wilson, John, author of Treatise on Punctuation, 17.

Wit and humor, how different from sublimity and beauty, 201; wit, 201–206; ingredients of wit, 201; examples, 202; definition of wit, 202; illustrations, 203; pun a species of wit, 204; some celebrated puns, 204; Shakspeare's punning sonnets, 205; habit of punning, 205; habit of being witty, 205; its advantages and disadvantages, 206.

With, distinguished from *by,* 81.

Words, command of, important, 67; foreign, 68; foreign w. domesticated, 69; obsolete, 69; new, 69; suspended animation of words, 70; law of verbal formation, 70, 71; safe plan in regard to new words, 71; Pope's rule in regard to new words, 71; words without proper authority, 71; Horace's dictum in regard to words, 72; Campbell's positions in regard to use as the law of language, 72; abstract of Campbell's essay on the subject, 84–86; propriety of diction, 74; means of acquiring a proper use of words, 75; meaning of words changed, 75; words used improperly, examples of, 75, 76; words not used precisely, 79; precision, how obtained, 79; principal words in the sentence not to be entangled, 115; redundancy, 125, 126; words having a harmonious sound, 134; arrangement of words in reference to sound, 135, 136.

Wordsworth, fine example of personification, 169.
Wyatt, Sir Thomas, introduced the sonnet into England, 258.

Young, example of antithesis, 163; metaphor, 172, 173, 174, 180; hyperbole, 181; Night Thoughts, 260.
Zend, the ancient language of Persia, 342; Zend-Avesta, 342.
Zoroasters, the ancient inhabitants of Persia.

MODEL TEXT BOOKS

FOR

SCHOOLS, ACADEMIES, AND COLLEGES.

TO TEACHERS.

Your attention is respectfully invited to the following list of our leading publications.

In most cases a short statement is given of the grade of classes for which the various books are designed, and their claims to the consideration of teachers. Those who desire to know more of them will be supplied with specimen copies for examination at reduced rates. Most of these books are in general use in all sections of the country.

Upon the liberal terms offered for first introduction, it will in most cases be more economical to introduce these books than to continue to use the old ones, which must in many instances be replaced by new books at full prices.

Our Circular, giving prices to teachers for examination, terms for introduction, &c., will be sent to any teacher or school officer on application.

We are anxious to procure a copy of the Catalogue, Circular, or Advertisement of every College, Academy, Seminary, High School, Normal School, or other Educational Institution, in the United States. Teachers receiving this Circular will confer a favor (which we will be glad to reciprocate) by sending us a late copy of the circular or catalogue of the School of which they are the Principal, or with which they are connected.

Please address,

ELDREDGE & BROTHER,
No. 17 North Seventh Street,
PHILADELPHIA.

MODEL TEXT-BOOKS

FOR

Schools, Academies, and Colleges.

CHASE AND STUART'S CLASSICAL SERIES.

EDITED BY

THOMAS CHASE, A.M.,
PROFESSOR OF CLASSICAL LITERATURE, HAVERFORD COLLEGE, PENNA.

GEORGE STUART, A.M.,
PROFESSOR OF THE LATIN LANGUAGE, CENTRAL HIGH SCHOOL, PHILADA.

AND

E. P. CROWELL, A.M.,
PROFESSOR OF LATIN IN AMHERST COLLEGE.

REFERENCES TO

HARKNESS'S LATIN GRAMMAR,
ANDREWS & STODDARD'S LATIN GRAMMAR,
BULLIONS & MORRIS'S LATIN GRAMMAR,
GILDERSLEEVE'S LATIN GRAMMAR,
ALLEN'S MANUAL LATIN GRAMMAR,
AND
ALLEN & GREENOUGH'S LATIN GRAMMAR.

THE publication of this edition of the Classics was suggested by the constantly increasing demand by teachers for an edition which, by judicious notes, would give to the student the assistance really necessary to render his study profitable, furnishing explanations of passages difficult of interpretation, of peculiarities of Syntax, &c., and yet would require him to make faithful use of his Grammar and Dictionary.

It is believed that this classical Series needs only to be known to insure its very general use. The publishers claim for it peculiar

merit, and beg leave to call attention to the following important particulars:

The purity of the text.

The clearness and conciseness of the notes, and their adaptation to the wants of students.

The beauty of type and paper.

The handsome style of binding.

The convenience of the shape and size.

The low price at which the volumes are sold.

The preparation of the whole Series is the original work of American scholars.

The text is not a mere reprint, but is based upon a careful and painstaking comparison of all the most improved editions, with constant reference to the authority of the best manuscripts.

No pains have been spared to make the notes accurate, clear, and helpful to the learner. Points of geography, history, mythology, and antiquities are explained in accordance with the views of the best German scholars.

The generous welcome given to these books, proves very conclusively that they are well adapted to the wants of the class-room. They have been adopted in every State of the Union, and we have the proud satisfaction of stating that they are at this time the standard text-books in more than

One Thousand Schools,

and the number is daily increasing. Among these are many of the largest and most important classical institutions in the country.

The Publishers desire to acknowledge their indebtedness to the teachers of Latin throughout the country who are using these books, for the high position that has been accorded to them. Grateful for the very flattering welcome they have received, we pledge ourselves that the entire Series shall be

In Scholarship	**Inferior to None.**
In Appearance	**The Most Attractive.**
In Binding	**The Most Durable.**
In Price	**The Most Reasonable.**

To those teachers who do not use them we suggest the consideration of two facts:

1. Large and permanent success follows only real merit.

2. Such success has been obtained by these books.

And we are confident that if they will inquire into the merit which has insured this success, they will find that they are well worthy of the commendation bestowed upon them.

The Series contains the following works, viz.:

CÆSAR'S COMMENTARIES on the Gallic War. With Explanatory Notes, Lexicon, Geographical Index, Map of Gaul, Plan of the Bridge, &c. By Prof. GEORGE STUART. Price by mail, postpaid, $1.25.

FIRST SIX BOOKS OF VIRGIL'S ÆNEID, with Explanatory Notes, Lexicon, Remarks on Classical Versification, Index of Proper Names, &c. By Prof. THOMAS CHASE. Price by mail, postpaid, $1.25.

VIRGIL'S ÆNEID. With Explanatory Notes, Metrical Index, Remarks on Classical Versification, Index of Proper Names, &c. By Prof. THOMAS CHASE. Price by mail, postpaid, $1.50.

VIRGIL'S ECLOGUES, GEORGICS, AND MORETUM. With Explanatory Notes, Lexicon, &c. By Prof. GEORGE STUART. Price by mail, postpaid, $1.25.

CICERO'S SELECT ORATIONS. With Explanatory Notes, Lexicon, Life of Cicero, List of Consuls during his Life, Plan of the Roman Forum and its Surroundings, &c. By Prof. GEORGE STUART. Price by mail, postpaid, $1.50.

SALLUST'S CATILINE AND JUGURTHINE WAR. With Explanatory Notes, Lexicon, &c. By Prof. GEORGE STUART. Price by mail, postpaid, $1.25.

CORNELIUS NEPOS. With Explanatory Notes, Lexicon, &c. By Prof. GEORGE STUART. Price by mail, postpaid, $1.25.

HORACE'S ODES, SATIRES, AND EPISTLES. With Explanatory Notes, Metrical Key, Index of Proper Names, &c. By Prof. THOMAS CHASE. Price by mail, postpaid, $1.50.

LIVY. BOOKS I., XXI. AND XXII. With extracts from Books IX., XXVI., XXXV., XXXVIII., XXXIX., and XLV. With Explanatory Notes, Geographical Index, &c. By Prof. THOMAS CHASE. Price by mail, postpaid, $1.50.

CICERO DE SENECTUTE ET DE AMICITIA. With Explanatory Notes, &c. By E. P. CROWELL, A.M., Professor of Latin, and H. B. RICHARDSON, Instructor of Latin in Amherst College. Price by mail, postpaid, $1.25.

CICERO DE OFFICIIS. With Explanatory Notes, &c. By E. P. CROWELL, A.M., Professor of Latin in Amherst College. Price by mail, postpaid, $1.50.

CICERO'S TUSCULAN DISPUTATIONS. Book First. The Dream of Scipio, and Extracts from the Dialogues on Old Age and Friendship. With Explanatory Notes. By Prof. THOMAS CHASE. Price by mail, postpaid, $1.25.

A

SERIES OF TEXT-BOOKS

ON THE

ENGLISH LANGUAGE.

By JOHN S. HART, LL.D., Professor of Rhetoric and of the English Language in the College of New Jersey.

The Series comprises the following volumes, viz.:

First Lessons in Composition,	Price,	**$0.90**
Composition and Rhetoric,	"	**1.50**
A Short Course in Literature,	"	**1.50**

And for Colleges and Higher Institutions of Learning:

A Manual of American Literature,	"	**2.50**
A Manual of English Literature,	"	**2.50**

Hart's First Lessons in Composition is intended for beginners. A greater help to the Teacher never was invented. It will revolutionize the whole work of teaching. By the increased power of expression which it gives to the pupil, it doubles his progress in every study. There is not a school but in which a class can be formed for its advantageous use. Any pupil able to read tolerably well can use it to advantage.

Hart's Composition and Rhetoric has been prepared with a full knowledge of the wants of both teacher and scholar in this important branch of education, and the author has spared no pains to make the book eminently practical and adapted to use in the class-room. Dr. Hart has been engaged for more than one-third of a century in the practical duties of the school-room, and for years past has made a specialty of the subject of which the present volume treats. The great variety and copiousness of the "Examples for Practice" will commend the book to general favor. In this respect it is unequalled by any similar work heretofore published.

Hart's Short Course in Literature, English and American, is intended as a text-book for Schools and Academies. It is designed for the use of those who have not the time to devote to the study of Literature as laid down in the larger books of the Series.

Hart's Manual of English Literature is intended as a text-book for Colleges, and as a book of reference.

Hart's Manual of American Literature is a companion volume to the "English Literature," with which it corresponds in general character and design. It is intended as a text-book for Colleges, and as a book of reference.

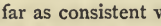
In these volumes Prof. Hart has embodied the matured fruits of his life-long studies in this department of letters. We believe they will be found in advance of any other text-books on the subject, in the comprehensiveness of the plan, the freshness of much of the materials, the sound judgment shown in the critical opinions, the clearness with which the several topics are presented, and the beauty as well as the practical convenience of the mechanical arrangements.

The scholarly culture and excellent literary judgment displayed, entitle these books to a high place among the works on English literature. The plan and arrangement present many novel features, and the thoroughness of detail, brevity and precision of statement, elegance of style, and soundness of opinion which characterize the volumes, call for the sincerest commendation.

ANATOMY, PHYSIOLOGY, AND HYGIENE. A Text-Book for Schools, Academies, Colleges, and Families. By JOSEPH C. MARTINDALE, M.D., late Principal of the Madison Grammar School, Philadelphia. Price by mail, postpaid, $1.30.

The study of Physiology and the Laws of Health is as important as it is interesting. Its importance has become so generally recognized that there are now few schools in which it does not occupy a prominent position in the course of instruction. Dr. Martindale's Anatomy, Physiology, and Hygiene presents the following claims to the consideration of teachers. Technicalities have been avoided, so far as consistent with the treatment of the subject. The style in which it is written is not only pleasing, but such as to be readily comprehended by those for whose use it is designed. Superfluous matter has been omitted, so that the book can be completed in a much shorter period than any other text-book on the subject as yet published.

Descriptive circular sent on application.



FIRST LESSONS IN NATURAL PHILOSOPHY. For Beginners. By JOSEPH C. MARTINDALE, M.D., late Principal of the Madison Grammar School. Price by mail, postpaid, 60 cents.

This book is what its title indicates, "First Lessons in Natural Philosophy;" and it presents each division of the subject in such an easy and familiar style, that it cannot fail to interest and instruct any child of ordinary intelligence. Beginning as it does in a simple and easy manner, it secures the interest of the pupil by first directing his attention to objects in nature with which he is familiar. When the interest is thus excited, the subject is gradually unfolded by presenting, one after another, the familiar things met with in the every-day walks of life; thus, the most common objects are made the means of teaching great philosophical truths. Only so much of the subject is presented as can be taught with profit in our public and private schools, yet what has been given will be found to embrace all the more common phenomena met with in every-day life. The facts are so clearly and so plainly set forth, that they are en-

tirely capable of comprehension by those for whose use and benefit this little work is designed.

Teachers interested in the "Object Lesson" system of teaching will find this little book a valuable aid, in furnishing subjects for discussion.

Circular containing specimen pages, &c., sent to any address on application.

AN ELEMENTARY ALGEBRA, FOR SCHOOLS AND ACADEMIES. By JOSEPH W. WILSON, A.M., Professor of Mathematics in the Philadelphia Central High School. Price by mail, postpaid, $1.25.

The present work is the result of an effort to produce an Elementary Algebra suited to the wants of classes commencing the study. It has been prepared by one who for years has felt the need of just such a book, and is the fruit of long experience in the school-room.

With this book in hand, the pupil cannot help avoiding the difficulties which invariably present themselves at the very threshold of the study of Algebra.

It has been the aim to give such a presentation of the subject as will meet the wants of Common Schools and Academies. It is an *elementary* work, and no attempt has been made to include everything which might be brought under the head of Algebra. The treatment of the subject is on the principle of "step by step," so that the pupil at the very outset is inspired with a degree of confidence which induces self-reliance; rendering unnecessary a constant application to the teacher for help.

The book is commended to teachers in the hope that it will satisfy a need which the author has himself frequently felt.

Descriptive circular sent on application.

A KEY TO WILSON'S ELEMENTARY ALGEBRA, for the use of Teachers only. By Prof. JOSEPH W. WILSON, A. M. Price by mail, postpaid, $1.25.

THE CRITTENDEN COMMERCIAL ARITHMETIC AND BUSINESS MANUAL. Designed for the Use of Teachers, Business Men, Academies, High Schools, and Commercial Colleges. By JOHN GROESBECK, Consulting Accountant, and Principal of Crittenden's Philadelphia Commercial College. Price by mail, post-paid, $1.50.

In every High School and Academy in the land, the organization of a class in Commercial Arithmetic, Business Calculations and Forms, will prove an element of popularity and success that will yield rich results. The subject itself is so intrinsically valuable as a means of developing thought, that, were this the only result to be gained, it would be entitled to and should receive the special attention of the progressive teacher. But apart from this, the introduction of a study so interesting in itself, so attractive to the scholar, and having so direct a bearing on his future welfare, will, in many an instance, decide the welfare of a school, directing the channel of popular opinion in its favor, and prove the means of filling it with students anxious to secure its advantages.

Circulars containing full descriptive notice, testimonials, &c., will be sent to any address on application.

A MANUAL OF ELOCUTION. Founded upon the Philosophy of the Human Voice, with Classified Illustrations, Suggested by and Arranged to meet the Practical Difficulties of Instruction. By M. S. MITCHELL. Price by mail, post-paid, $1.50.

SUBJECTS TREATED OF.

Articulation, Pronunciation, Accent, Emphasis, Modulation, Melody of Speech, Pitch, Tone, Inflections, Sense, Cadence, Force, Stress, Grammatical and Rhetorical Pauses, Movement, Reading of Poetry, Action, Attitude, Analysis of the Principles of Gestures, and Oratory.

The compiler cannot conceal the hope that this glimpse of our general literature may tempt to individual research among its treasures, so varied and inexhaustible; — that this text-book for the

school-room may become not only teacher, but friend, to those in whose hands it is placed, and while aiding, through systematic development and training of the elocutionary powers of the pupil, to overcome many of the practical difficulties of instruction, may accomplish a higher work in the cultivation and refinement of character.

THE MODEL SPEAKER: Consisting of Exercises in Prose, Poetry, and Blank Verse, Suitable for Declamation, Public Readings, School Exhibitions, &c. Compiled for the Use of Schools, Academies, Colleges, and Private Classes, by Prof. PHILIP LAWRENCE. Price by mail, post-paid, $1.50.

The book is printed on superfine, tinted paper, and handsomely and durably bound in fine English cloth, with bevelled sides. For variety and freshness of selections, beauty of mechanical execution, and economy in price, it is unequalled by any similar work extant.

Great care has been taken to consult the authorized editions of the various writers represented, that the extracts from their works may be relied upon as accurate; though, in some instances, preference has been given to an early edition, when, in later issues, the alterations have not been deemed improvements. Many poems have been introduced which have never before found their way into any book of selections, being now for the first time published in this country in a permanent form.

It is believed that this book will be found admirably adapted for use as a "Reader," either in connection with any of the regular series of reading books, or to be taken up by classes that, having used the higher readers of the different series, need variety as an incentive to interest. For this purpose we particularly commend it to the attention of Principals of Academies, Seminaries, High Schools, Normal Schools, and Institutions for Young Ladies.

Descriptive Circular, containing entire List of Contents, sent to any address on application.

THE MODEL DEFINER. An Elementary Book for Beginners, containing Definitions, Etymology, and Sentences as Models, exhibiting the correct use of Words. By A. C. WEBB. Price by mail, post-paid, 25 cents.

THE MODEL ETYMOLOGY. Giving not only the Definitions, Etymology, and Analysis, but also that which can be obtained only from an intimate acquaintance with the best authors, viz.: the correct use of Words. With a Key containing the analysis of every word which could present any difficulties to the learner. By A. C. WEBB. Price by mail, post-paid, 60 cents.

The plan adopted in the Model Definer and Model Etymology is not new. All good Dictionaries illustrate the meaning by a Model. To quote from a good author, a sentence containing the word, as proof of its correct use, is the only authority allowed. A simple trial of the work, either by requiring the child to form sentences similar to those given, or by memorizing the sentences as models for future use, will convince any one of the following advantages to be derived from the Model Word-Book Series.

1. Saving of time.
2. Increased knowledge of words.
3. Ease to teacher and scholar.
4. A knowledge of the correct use of words.

Descriptive Circular sent on application.

MARTINDALE'S HISTORY OF THE UNITED STATES. From the Discovery of America to the close of the late Rebellion. By JOSEPH C. MARTINDALE, M.D., Principal of the Madison Grammar School, Philadelphia. Price by mail, post-paid, 60 cents.

With this book in his hand, the scholar can in a single school-term obtain as complete a knowledge of the History of the United States as has heretofore required double the time and effort.

Descriptive circular sent on application.

THE YOUNG STUDENT'S COMPANION; or, Elementary Lessons and Exercises in Translating from English into French. By M. A. LONGSTRETH, Principal of a Seminary for Young Ladies, Philadelphia. Price by mail, postpaid, $1.00.

TABLES OF LATIN SUFFIXES. Designed as an Aid to the Study of the Latin Grammar. By AMOS N. CURRIER, A.M., Professor of Latin in the University of Iowa. Price by mail, postpaid, 50 cents.

A FRENCH VERB BOOK; or, the New Expositor of Verbs in French. By ERNEST LAGARDE, A.M., Professor of Modern Languages in Mount St. Mary's College. Price by mail, postpaid, $1.00.

Lagarde's French Verb Book embraces a comprehensive analysis of the conjugations, a new method for the formation and use of the tenses, and a complete paradigm of all the verbs, the whole explained and exemplified by full illustrations. It is believed that the book will be found a valuable aid to the study of the French language.

COMPENDIUM OF FRENCH RULES. A Compendium of the Grammatical Rules of the French Language. By F. A. BRÉGY, A.M., Professor of French in the University of Pennsylvania.

IN THREE PARTS.

PART FIRST. Price by mail, postpaid, 75 cents.
PART SECOND. " " 50 "
PART THIRD. In Preparation.

These hand-books can be advantageously used in connection with any system. They lead the student from the first elements of the language to and through the principal rules of the French Syntax, enabling him, in a short time, to master intelligently what otherwise would prove a tedious and difficult task.

SELECTIONS FOR LITTLE FOLKS. A Book of Poetical Selections for Children. Price by mail, postpaid, 50 cents.

That sympathy which loves to link the present with the past, has prompted the preparation of this volume. Simply to make a child glad, is a worthy motive for storing its mind with poetic utterances, especially when the remembrance of such happiness becomes a well-spring of delight for a lifetime.

This little book is intended for children not more than nine or ten years of age, and the compiler would feel it a good excuse for adding another book to those already extant, should the little ones find pleasure in it.

IN THE SCHOOL-ROOM; or, CHAPTERS IN THE PHILOSOPHY OF EDUCATION. By JOHN S. HART, LL.D., Principal of New Jersey State Normal School. Price by mail, postpaid, $1.25.

This work gives the results of the experience and observation of the author "in the School-room" for a period of years extending over more than one-third of a century.

No teacher can afford to be without it.

It is a teacher's library in a single book.

Descriptive circular sent on application.

THE MODEL ROLL-BOOK, No. 1. For the Use of Schools. Containing a Record of Attendance, Punctuality, Deportment, Orthography, Reading, Penmanship, Intellectual Arithmetic, Practical Arithmetic, Geography, Grammar, Analysis, Parsing and History, and several blanks for special studies not enumerated. Price by mail, postpaid, $5.00.

THE MODEL ROLL-BOOK, No. 2. For the use of High Schools, Academies and Seminaries. Containing a Record of all the studies mentioned in Roll-Book No. 1, together with Declamation, Elocution, Algebra, Geometry, Composition, Rhetoric, French, Latin, Philosophy, Physiology, and several blanks for special studies not enumerated. Price by mail, post-paid, $5.00.

Since the first publication of the Model Roll-Books, they have been very materially improved. They have been made uniform in size and price; each page has been arranged to exhibit a record for one month, and space has been assigned for a monthly summary. These Roll-Books are in use in the leading schools in Boston, New York, Philadelphia, Baltimore, Cincinnati, Chicago, and St. Louis, and very extensively in Academies, Seminaries, and High Schools throughout the Country. They will, on examination, be found to be the most complete and practical yet published. All teachers who use them speak of them with unqualified approval.

THE MODEL POCKET REGISTER AND GRADE-BOOK. A Roll-Book, Record, and Grade-Book combined. Adapted to all grades of classes, whether in College, Academy, Seminary, High or Primary School. Handsomely bound in fine English cloth, bevelled sides, crimson edges. Price by mail, post-paid, 65 cents.

THE MODEL SCHOOL DIARY. Designed as an aid in securing the co-operation of parents. It consists of a Record of the Attendance, Deportment, Recitations, &c., of the Scholar, for every day in the week. At the close of the week it is to be sent to the parent or guardian for his examination and signature. Copies will be mailed to teachers for examination, post-paid, on receipt of ten cents. Price per dozen, by mail, post-paid, $1.05.

THE MODEL MONTHLY REPORT. The general character of the Monthly Report is the same as that of the Model School Diary, excepting that it is intended for a *Monthly* instead of a *Weekly* Report of the Attendance, Recitations, &c., of the Pupil. Copies will be mailed to teachers for examination, postpaid, on receipt of ten cents. Price per dozen, by mail, postpaid, $1.05.

BOOK-KEEPING BLANKS. Consisting of six blank books, as follows: Day Book, Cash Book, Ledger, Journal, Bill Book, and Book for Miscellaneous Exercises. Price for each book by mail, postpaid, 15 cents; or the entire set of six books by mail, postpaid, 90 cents.

These books have been prepared as a matter of practical convenience for students in Book-keeping. They can be used with any treatise, and will be sold singly or in sets, as may be desired.

Teachers corresponding with us are requested to supply us with a copy of the circular or catalogue of the school of which they are the Principal, or with which they are connected.

Descriptive circulars of all our publications will be sent to any address on application.

Please address,

ELDREDGE & BROTHER,
No. 17 North Seventh Street,
PHILADELPHIA.

YB 36942

M69902 897
H325
m
1874

EDUC.
DEPT.

THE UNIVERSITY OF CALIFORNIA LIBRARY